

SHREDDING PAPER

REFLECTIONS IN AN JETS TO BRAZIL EX-SAN FRANCISCO'S EYE

DEATH FOR FUN & PROFIT

DEAD POOLS ON THE INTERNET BY ZACHARIAH LOVE



DANIEL ZOLL EXAMINES THE UGLY SIDE
OF BAY AREA RADIO

DAVID HILL REPORTS ON PUNK BOOTLEGS
JIMMY POSSESSION REPORTS ON THE UK BEAT

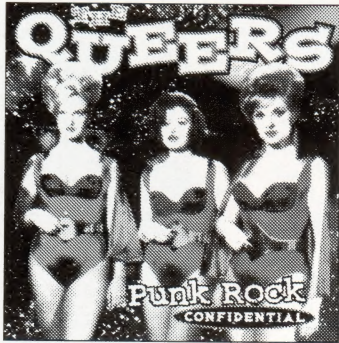
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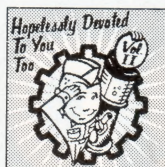
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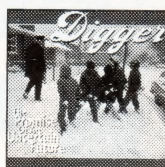
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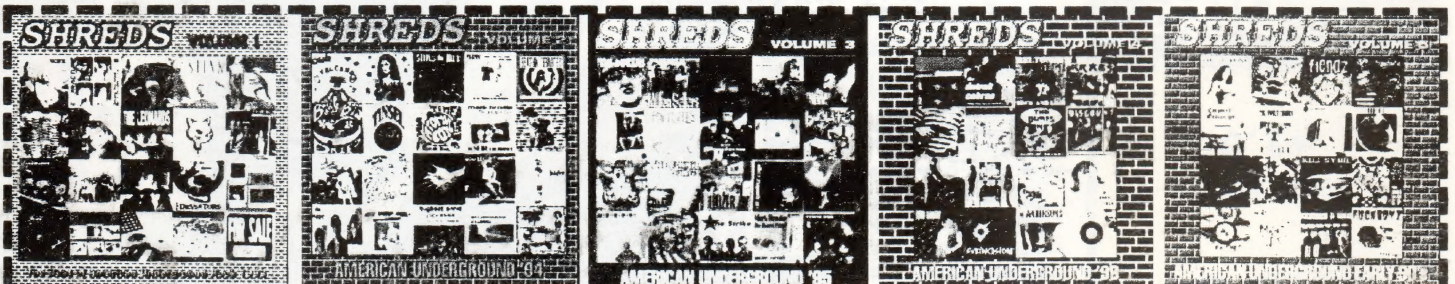


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SHREDDING PAPER

Issue #1 Spring 1999

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Jets To Brazil

Mel C

From The Editor's Desk



I saw a story on the local news quoting a study which claimed that when the time changes due to Daylight Savings Time many people become slightly disoriented, and can take up to a week to fully adjust to the time change. The study claimed that in the week following a time change there was a 7% increase in work related accidents. Now I saw this story on the local CBS affiliate, so you might take it with a grain of salt. Their entire news operation consists of a pair of fax machines. If you don't believe me, try making up a fake study of your own and faxing it to them. I'll watch every night and when I hear them read your story on the air I'll give you a call. "Tonight Channel 5 News has learned that a new study shows an alarming link between shoes and foot Cancer." A decade ago I was stunned to turn on Channel 5 the night when their lead story was that the band Negativland was forced to cancel a tour because the FBI was investigating the band's possible connection to a mass murder. As I watched, I was simply amazed by the complete lack of substantiation on what was the lead story, and a long one at that. Of course there couldn't be substantiation since the real reason the band canceled the tour was that they didn't think it would draw well enough to cover expenses. Although I was impressed that the band's bogus press release was successful in hoaxing Channel 5, I would have been even more impressed had they hoaxed a legitimate news organization; unfortunately those professional news folks have an annoying habit of checking their facts. (referred to in professional news circles as "fact checking") If you are interested in the documentation of KPIX' monumental embarrassment check out the

Negativland CD, "Helter Stupid", or check out the band's "No Other Possibility" video, which includes the actual Channel 5 newscast. Wait, I think I've lost my train of thought. Oh yeah, I remember now. I think I'm affected by Time Change Disorientation Syndrome. I've noticed that whenever there is a change to or from Daylight Savings Time I become somewhat disoriented and confused. The real problem is that in my case the condition seems to last 6 months. Although I've learned to live with the problem, I have trouble accepting my apparent lack of eligibility for special parking spaces. Hey, I'm disoriented, let me park!

Everyone who knows me knows I don't go to movies. I've only seen one film this decade, and that was "There's Something About Mary", which I saw when I was in Las Vegas and had to find something to do when I had two hours to kill waiting for my plane back to San Francisco. Great movie! Anyway a friend called recently and recommended a movie, "Enemy Of the State", with Will Smith and Gene Hackman. I'd seen the ads on TV and was surprised that my buddy would recommend any movie since I don't go to movies, but I was even more surprised that he'd recommend the latest in a long line of seemingly similar Hollywood big budget action flicks. So my friend tells me it's a real thinking person's film that reflects "our politics". Since my friend is a right wing nut, I had to inquire what the hell he meant by "our politics". He said, "Well we both hate the government, right?" I asked him how he could possibly hate the government when he was a registered Republican, and they currently control both houses of congress, and also, my friend lives in New York which has a Republican Governor. This absurdly superficial type of "political" views might be amusing if it were rare, but as we all know superficial politics are practically a genetic affliction in American culture.

Prior to being editor of America's #1 music magazine, I used to think that the wheel was the greatest invention ever. That Thomas Edison dude really was on a hot streak the day he came up with the wheel. It must have been like a light bulb suddenly going on in his head. Well now, as a zine editor the

wheel has been replaced as my favorite invention by "spell check". SP is a fanzine. The people who do this zine are big time music fans. We love the kind of music we write about, and we hope our enthusiasm will be contagious. Musicians in America are in serious need of a way improved support system. The mega-corporations who run this country are amazingly successful in suppressing any part of the culture they don't own, and promoting fake corporate crap to fill the void. I can't fucking believe how many adults I see walking around branded with their fucking Nike logo shirts and jackets! I might actually think they worked for Nike, if it weren't for the fact that they're not 12 year old Asian girls. What kind of asshole (not in "spell check") would want to go around promoting some giant fucking corporation that sells overpriced crap that they refuse to manufacture in their own country? What kind of fucking asshole (neither word in "spell check") would willingly advertise a company whose child labor practices are abhorrent? I wish I had a dollar for every fucking retard wearing a Nike shirt. The scary thing is that someone does!

Out of the 300 record reviews in this issue, only a few are on major labels. Please don't think that we are refusing to review major label product. We have absolutely no desire to punish any bands who have chosen to sign with a major. By signing with a major those bands have already fucked themselves over 10 times worse than we ever could. The reason so few major label releases are reviewed is simply because when we went out record shopping we bought stuff we thought we'd like, and not too much good music has been coming out on major labels lately. There actually were a couple major label releases I wanted to pick up, but they were so exorbitantly priced I passed on them. A note to all you bands - be sure to sign with a major if you think your fans should be paying 35% more for your album. In fact, be sure to sign with a major if you couldn't give a flying fuck about your fans.

Anyway, keep reading, enjoy our fanzine, and we'll be back at the end of April with yet another fabulous issue.



I want to preface this by saying that at the beginning of the year, I had no idea that I would need to be "keeping track" of the best musical events of 1998. If I had, I would have kept some part of my aged brain reserved for such memories, but will now have to rely on recall that is at times faulty. For those of you who read my column, you know that what most appeals to me musically is a sense of discovery, so maybe this should really be titled "Best Discoveries of 1998." They are the things I most remember about the year. They are in no particular order, with the exception of the first one.

1. Jets To Brazil - Orange Rhyiming Dictionary CD/2LP. I first heard this record about two weeks prior to its official release, when I reviewed it for the radio station I volunteer at. The hype surrounding it was substantial; "Blake's new group" and all. It hooked me right away, with it's music and especially with its lyrics. Repeated listenings ensued, but then it had to bring it back to the station. I immediately purchased the double LP version (Regretting it now, as I keep having to get up to change sides if I want to listen to the whole thing!) and got hooked in even further. Some complain about the lack of melodies to really hook a listener in, but repeated listenings, and reading of the lyrics while you do, will solve this problem for anyone. And I must say, listening to the "d" side ("I Typed For Miles" and "Sweet Avenue") makes for the perfect juxtaposition in both style and substance. "Sweet Avenue" is also about the greatest love song ever written. My biggest regret of the year was not seeing them live when they played San Francisco. The shows sold out immediately, and I was too damn lazy to deal with trying to get tickets another way. It would have been worth it to just stand outside, both nights they played here, just to catch a few magical moments.

2. Bartlebees/Juniper live at Berkeley's YWCA, sometime this spring. George and Yvonne Chen have been fixtures in the Bay Area indiepop scene for a num-

ber of years, and the shows they have put on at the YWCA have been quite popular, and one of the few venues for good indie pop music. There is no stage, the bands set up their equipment on a hardwood floor in a room only slightly bigger than my living room, and play. The night started late, as mics had been left behind, but once the show got going, wow. I mentioned discovery before, and the highlight of this evening was Juniper. Featuring a former member of the Ropers, they played frenetic fuzzed out, hook laden pop music with huge amounts of energy (Especially the drummer!) that reminded me of the first time I had seen Tiger Trap. The Bartlebees were also fun, as they went through some of their best material, but my night had already been made.

3. God's Reflex - CD Working at a college radio station give you an enormous resource for new music right at your fingertips, and as someone who reviews new music when it arrives at the station, I get an opportunity to hear lots of bands I've never heard before. Make no mistake about it, there is a ton of shit out there. Which makes a gem like this standout even more. God's Reflex is out of Chicago, and plays strong guitar laden emo. The songs have power, some solid hooks, and interesting arrangements that are not too unlike some of Jawbreaker's work. I really don't remember seeing anything about this CD in other publications and can't really figure out why it got ignored. If you see it, and are a fan of Jawbreaker, then pick it up and give it a try, you won't be disappointed.

4. Decibels - "Create Action" CD The Decibels are out of Sacramento, and the person who does much of the singing and songwriting is Dean Seavers, who used to be in a band called the E-Types. I have been a huge fan of his since picking up an E-Types 7 inch a few years back, and always awaited word on his projects. I'd ask people I knew if they had any information, etc. but nothing for the longest time. Then, about a year and a half ago, GI Productions put out a Decibels 7 inch and I see it's got Dean in the band. Woohoo! I eagerly await further releases, and am rewarded with "Create Action". A great power pop/mod influenced CD, with some blazing Buzzcocks guitar work in places, these guys have been overlooked for too long, and Mr. Seavers in particular should be given credit for writing some of the best pop material to come out in the last five years with the Decibels and the E-Types.

5. Yum Yums "Sweet As Candy" CD This probably came out in '97, but I didn't get it until '98, and I also think that's when the first domestic release of it was. So it counts in my book. This is the power pop CD of the, well, maybe decade. From Norway, they have obviously been listening to Cheap Trick, The Raspberries, and Badfinger a whole lot. A wall of sound hits you immediately, with every song having a great hook, fun harmonies, and terrific vocals (Yes, in English!). To give you an idea, they cover the Pointed Sticks classic "Out Of Luck" with as much verve and energy as the original. It's a must have for anyone who loves power pop with a little punky element thrown in.

6. Moped "The Horrible Truth About" and Sonny Sixkiller "I'm In The Band" CD's. These two releases have one thing in common, and that is the work of (occasionally all of the following..) guitarist/drummer/vocalist Kara Lafty. Moped was an indiepop band from Philadelphia that worked two styles wonderfully, sweet, sentimental strumming pop like, say maybe, Lois or Tullycraft (depends on the singer) or Superchunky supercatchy fast paced sonic roars. Moped broke up, and the release mentioned is a collection of B -sides and unreleased material that is as great as anything they put out. Kyra's new band, Sonny Sixkiller, continues on in the same vein. These discs are lots of fun, and shouldn't be looked over.

7. The resurgence of power pop. It makes me very happy to hear a number of bands this year sticking to the basics of guitar pop that have been around since the first Beatles records, if not before. And more bands seem to be taking up the mantle this year. I've mentioned some already, but also worthy of praise are Oakland's The Recievers and Reno's Crushstory. Both released singles this year that I thoroughly enjoyed, and they've shown that this is a genre that lives on and is getting stronger.

I guess that's it. Like I said, there are probably lots of things being left out because the ol' grey matter ain't what it used to be, and if anyone heard me say anything else was great this year and I didn't mention it here, don't think I don't like it anymore, because I'm sure I do. And if anything I've mentioned here has touched a nerve, go out and get the releases. You won't be disappointed.



DEATH FOR FUN AND PROFIT

A look at Dead Pools on the Internet
by Zachariah Love

The web's a fantastic thing, isn't it? No matter what twisted pastime you might be into, there's some psycho out there with seemingly unlimited time, and little or no sense, who's completely devoted one little corner of the universe to its glorification. Lacrosse statistics, cat mutilation, Shania Twain -- nothing is so bizarre or so pointless that there aren't at least a couple of people taking the time to sing its praises in HTML and Java. And it doesn't even have to have any commercial potential, either. My guess is that 99.9% of all websites have no hope or intention of ever turning a profit. They're just there because they can be. Heck, that's what makes the whole thing so great. It's like public access



James Earl Ray | And STAY DOWN, you redneck bastard!

television times a billion. There's so much weird crap out there, that if you look hard enough, regardless of how jaded or cynical you might be (and assuming you don't get sidetracked by nymphocheerleadersoncrack.com), you're gonna find something cool. Like a Dead Pool.

You must've heard of Dead Pools by now. Made somewhat famous by a pretty lame Clint Eastwood movie, "The Dead Pool"(1988), they are contests, of sorts, built around the ability of players to accurately predict the deaths of famous people. There's usually some money involved, just for added spice, but the real attraction here is the good, sick fun of rooting for celebrities to die. There's something so right about it. The game has been around forever, since at least the 1920s, and it's my guess that they sprang out of the boredom and cynicism that runs rampant in newspaper obituary departments. It seems perfectly reasonable to assume that the folks who have to keep those files current for the moment when somebody big bites the dust would start to wager on who's going to go first. Hey, it helps pass the time, and there's a certain skill involved, and before you know it, you've got something to look forward to at the office. Sort of a guilty pleasure, though, and of course, you

can't talk about it outside of work. Decent people don't even want to think about death, much less joke about it. So, it remained a somewhat clandestine amusement, even after Dirty Harry got involved, and might be in the closet yet, were it not for the World Wide Web.

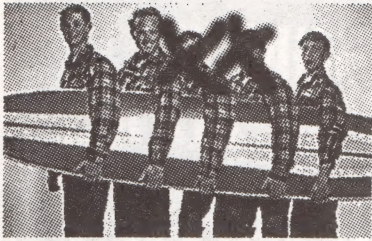
When the internet explosion started gaining momentum, and every loser with a computer suddenly wondered what to put on his web page, a million different compulsions came out of hiding and onto the information superhighway. Right along with the Kurt Cobain haiku tributes and the .wav files of farts came the previously private corpse-counting competitions we call Dead Pools. No longer confined to college dorms and precinct break rooms, they found a home on the web, and it's there that they've flourished. Maybe it's the relative anonymity of internet communication that's allowed this fatalistic phenomenon to grow. Maybe it's the prevailing "anything goes" attitude of the medium -- the breaking down of social barriers, byte by byte. Maybe it's just that a drippy, blood-red font looks so good on a computer screen. At any rate, there are, as of this writing, at least 70 websites featuring Dead Pools (most of which actively recruit participants), as well as dozens more catering exclusively to the research of those old enough and famous enough to be put on a list. True, only a handful of these sites are worth looking at, but it sure seems like we're seeing the early swell of a wave that could crash upon the public's consciousness with all the force of the Hula-Hoop and the Rubik's Cube, only without any plastic.

The different games out there (you can see a pretty complete list of them at <http://www.put.com/dead.html>) all have variations, just 'cause that's how people are, but let's start with the basics. Players put together their lists, made up of the names of the rich and feeble they think are soon to be inanimate. Ten seems to be the standard number, but some go to 20 or 25, and some even higher. Most games run for a calendar year, meaning that whoever predicts the most actual stiffs in that time is your winner, but this varies too. There are pools that give greater value to younger, less obvious picks, and there are games that end as soon as the first body falls, but this presents some potential ruling problems, due to inaccuracies in the reporting of ages and times of death. The only crucial thing is that the rules for



Sonny Bono

Proceeds from this year's Invitational will be put toward an all-expense paid skiing vacation for Senator Jesse Helms.



Carl and Dennis on safari to stay!

whatever game you're in are clear at the outset, even if you're just competing against your friends. Many a relationship has been damaged beyond repair when the discrepancies of dying were brought to bear. Not to be overlooked is the deceptively simple question, "What is a celebrity?" Sure, it's easy enough to answer for yourself, but it gets tricky when you try to define it for a world-wide audience. Trust me on this.

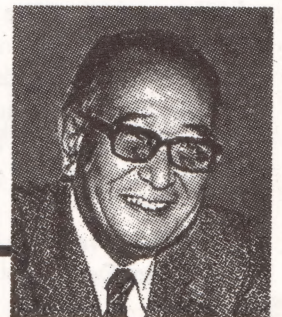
If you want to explore Dead Pools on the web, and you care about quality at all, you really have to start with the undisputed granddaddy of the genre, The Game Gazette (<http://members.aol.com/ggghostie/home.html>). Even though the contest isn't open to the public, it's hard not to be impressed by a game that's been running continuously since 1970, and has players still playing who scored with Elvis Presley. Tons of historical background, up-to-date anecdotal reportage, a glossary of terms and more, all laid out with style and wit, make this site a must-see. From it, one gets the clear sense that this is much more than just a creepy contest about death. Because death, although it is the cornerstone of the concept, is not really what captivates the imaginations of the people who obsess on this mischievous amusement, at least not as I see it. Sure, there are players and organizers who never get past the macabre side of the game. They see themselves as some kind of morbid rebels, who probably own snuff videos and dress up like Marilyn Manson. Hey, there are idiots cluttering the fringes of every movement. But I think the real fascination for true Dead Pool aficionados is fame. Almighty fame, as in, "I wanna live forever," fame. People kill for it, and they certainly die because of it, and weirder still are the hoops that regular folks will jump through in order to worship it. It's our culture's most glorious reward and it's most awful curse at the same time. It's also probably too big a subject to tackle here, but I think it's what hooks me and people like me into this Dead Pool habit.

See, before you can get as far as to say you're hooked, you have to get past that first big hurdle -- the one that stops most people from even enjoying the game from a distance, let alone playing it. There's something sick about it, isn't there? How can you get excited about people dying, especially if it's someone you like? Well, here's where the crux of the matter lies, and it really involves sorting out our complex feelings about death, and the difference between

admiring someone for their accomplishments and liking them as people. Take John Lennon, for example. Like about a billion other people, I grew up loving The Beatles and their music, and I came to admire John Lennon for who he seemed to be and what he seemed to stand for. But when he was killed, and everybody I knew broke out in a big weep-fest, I didn't really feel it. I mean, I certainly felt some sort of loss. But I think it had more to do with losing a part of my childhood, or maybe facing my own mortality, than the death of the person John Lennon. I never knew him, personally. Maybe he was a scumbag. He sure wasn't making any good records anymore. Plus, I still had all my old records, and could still enjoy the thing I really loved about John Lennon -- his music. In concrete terms, I hadn't lost a thing. I don't mean to get all philosophical on you or anything. I just hate to see people get all caught up in meaningless guilt when it prevents them from entering and enjoying this wonderful game.

Which brings us to the internet Dead Pools you can actually enter. Like I said before, there's a bunch of 'em, and I could probably give you a brief review of each one, but, also like I said before, most of them are pathetic. Besides, if you've read this far, you'll probably want to check 'em out yourself, anyway. So, let me tell you about the best one, and it's no coincidence that it's the one I started. That's how Shredding Paper found me. Like about a thousand different people every day, they visited The Home Of The Celebrity Dead Pool (<http://stiffs.com>). First off, we're the biggest, and as Madonna will tell you, size does matter. We've got four different games going with over 1400 lists competing for prize money, and we don't mean peanuts. At the end of this year, somebody who did his research is going to win three thousand clams, and that's just in the annual game, known as The Lee Atwater Invitational. It's gone all the way from a one-on-one contest with 10 bucks in an envelope back in 1991, to the international phenomenon it is today, with players in Germany, Holland, the Czech Republic and South Africa, to name a few. That first year, me and the other guy both finished with a disappointing one stiff out of ten, and it was the same one. Lee Atwater. You might have heard of the Telecaster-playing political bigwig, known as the Rockin' Republican, who died of a brain tumor eight years ago, thereby immortalizing himself in our contest's title. Anyway, I don't play anymore, 'cause we want to keep everything on the up-and-up, but it leaves me more time to devote to the website, which is a labor of twisted love, if ever there was one. In addition to all the game particulars (standings,

Akira Kurosawa: If he was such a great director, how come they never let him do any of the Godzilla movies?



Oh oh.
Po' Flo Jo
no go no mo'.

Florence Griffith Joyner



statistics, etc.), there's a scrolling SickTicker (updates on whose stock is rising or falling), lists of the recently departed (complete with snide little obits), helpful hints and strategies (including some of the better stories from Atwaters past), two pages of links (for fun and research) and a host of other entertaining diversions and goofy bullshit. Of course, there's t-shirts and hats and all that crap, but the star attraction, the thing that really sets this site apart from all the other Dead Pool sites out there, is The Stiffs.com Select-O-Matic.

Utilizing the very latest in database technology and ColdFusion application (don't worry, I don't know what that means either), The Select-O-Matic is the world's only fully-automated Dead Pool list building device. It's loaded with the names of several hundred celebrities, young and old, and it's more fun to use than a vibrator at a Girl Scout meeting. If this thing doesn't put Dead Pools onto the mainstream map, then grits ain't groceries, eggs ain't poultry and Mona Lisa was a man. Well, actually, I guess she coulda been a man. Heck, I never met her. Maybe she was a scumbag, too. See, now we're back on that kick again, and she's been dead for 450 years. Believe me, folks, you gotta get past this death hang-up. There's too much fun to be had to be worrying about rich people you don't even know.

Now, some of you will, understandably, be put off by the mere size of The Lee Atwater. Yeah, I'll bet a lot of people at Woodstock would really rather have been at the Whisky. So, if you're in the mood for a cuddly, cozy little Dead Pool, and you don't feel like starting your own, you might want to have a look at Chalk Outlines

(<http://pw1.netcom.com/~jlugar/chalkout.htm>). Elegantly designed and well-run by a Commissioner named Jennifer Lugar, it offers the complete corpse-counting experience in a small town neighborhood atmosphere. Plus, she actually scored with John Denver when his plane went down in '97, so she's no slouch when it comes to the game. And that really is the key word in all this. Game. The main thing for everybody, even guys like me who are trying to make a little money, is to have fun making fun of the so-called beautiful people. Just remember that when they go, and you feel that guilty twinge for high-fiving your co-workers, that it makes no more sense for you to grieve for Princess Diana than it does for you to think you're in love with Liam Gallagher. Save your pain and your passion for the people who are actually in your life -- your friends and your family. Learn to separate the movies, books and music you love from the people who create them, and you'll learn to enjoy The Game Of All Games as much as I do.

Zachariah Love is the Commissioner of The Lee Atwater Invitational Dead Pool (<http://stiffs.com>)

POPULAR CHOICES FOR 1999 DEAD POOLS

Bob Hope - On the road to nowhere.

Joe DiMaggio - His 31,000 consecutive days breathing streak is in jeopardy.

Pope John Paul II - His holiness now knows how to say "Get me my pills" in sixteen languages.

Katharine Hepburn - If she'd just hold still for a second, maybe Death could put the whammy on her already.

Boris Yeltsin - Looks like a pickled herring in a suit.

Strom Thurmond - Can nothing stop him?

Ronald Reagan - They're working on a sequel to "Guarding Tess". It's called "Spoonfeeding Ronnie".

David Brinkley - Pretty wrinkly.

Billy Barty - Think he'll get a discount on the coffin?

Marlon Brando - Think they'll charge him extra for the coffin?



JAWBREAKER

It was nice to see Blake back in S.F. after a few years absence. He looked great, which reminded me that after a few years of not seeing someone you might expect them to look a bit older, and maybe a bit fatter. Well, he looked fine and it occurred to me that maybe he was thinkin' I looked older and fatter, which is probably the case. Adam is the only Bay Area resident left from the trio known as Jawbreaker, since Chris moved to Chicago last year, and Blake's been hiding out in Brooklyn since Jawbreaker's demise.

Not too many people know that when that band began Blake wasn't the singer, they weren't a trio, and they weren't called Jawbreaker either. They started playing together when they were going to school at NYU. Then they relocated to Los Angeles and formed a quartet called Rise. They had a singer who at the present time may aspire to someday be a footnote in history. Even I can't remember his name. The bottom line is that A, B, and C realized that B(lake) could sing well enough to be the band's lead singer, so they dumped the singer, perhaps making him the Pete Best of '90s punk. Rise's first release turned out to be "Shield Your Eyes", a DC scene wannabe tune which appeared on Shredder Records 7 inch sampler "The World's In Shreds" Volume 2. Rise, who literally couldn't get a gig in LA, sent a demo tape to a radio show hosted by Walter Glazer, one of those rare individuals who had the patience to wade through mostly bad tapes from mostly unknown bands. Walter picked out "Shield..." and played it on the air, Shredder heard it, liked it, needed an unknown band to throw away money on, and thanks to the power of wishful thinking believed that Rise could be a great band. But wait, there's more.

Prior to the release of the comp, the band had second thoughts about the band being called Rise. Two reasons; the name sucked, and at the time there was an obscure major label band with the same name. A new name had to be found, and found quickly! "Jawbreaker" was chosen, perhaps to reflect the difficulty one might have in pronouncing the band members last names. Next step for the band who couldn't buy a vowel in LA, was to record a three song single of new material to put out DIY. The result was an edition of 500 "Whack & Blite" singles on gray vinyl on the band's Blackball label. The three songs, recorded at LA's Radio Tokyo, were "Lawn", "Crane", and "Eye-5". That was really the debut for Jawbreaker since it was their first recording under the name. It's rare that a band debuts with anything on that level, and in Jawbreaker's case it was a sign of greatness to follow. Not only were all three songs remarkable, but even the packaging of the original 7 inch stood out; a cool booklet with all the arty poetic and poignant lyrics, photocopied band photos and flyers, even a personal message from the band. This was obviously music from, and a package put together by, a band who cared enough to set themselves apart. Somehow the intensity of their sincerity totally negated what in the hands of lesser men would have been pretension. "Twenty-one in need of fun, growing old; in a band to understand, a fucked up world" (taken from "Crane").

Jawbreaker was ambitious enough to play the Bay Area even though it was a 400 mile drive from their unsupportive home base of LA, a home that usually succeeded in crushing the hopes of any musicians not aspiring to be the next big record industry hype that no one can remember the name of a year

later. Their Bay Area debut came on Thursday, June 15th, 1989 at the Covered Wagon Saloon, followed by the second of their two show mini-tour Saturday the 17th at 924 Gilman Street in Berkeley. The band has just gotten their copies of "Whack & Blite" from the pressing plant in LA. They dropped a bunch off at the cool indie Blacklist Mailorder (R.I.P.) just a block away from Covered Wagon. At CW they wowed the crowd, or at least anyone with a clue, and repeated the success 2 nights later at Gilman. There was something unpolished about them, considering their musical prowess. They were never to lose that common man thing, seemingly barely able to figure out how the equipment worked up there until the next song would blast off, and it's power and finesse would leave everyone in the venue in a wake of amazement about just how well things were going after all. Everyone including the band itself. The band's set started innocently enough with an instrumental called "Welcome To Our Band", an opener that always succeeded in leaving audiences confused, and wondering what other shows they might have attended that night where bands might actually sing. But "Welcome..." existed simply to lull the listener into a false sense of indifference. After that the band would take an arty turn with pre-recorded tapes from an on stage boom box they used to provide conceptual (?) segues into their songs. This left an already confused audience thinking how much they might enjoy the show if only they were hip enough to "get it". It wasn't really clear if the band even got it, but at least they were making an attempt to be profound, and how many bands would even bother. The boom box thing was a staple of Jawbreaker shows for the first couple years until even the band apparently decided it might be more trouble than it was worth. The rest of the set consisted of a mix of songs off "Whack & Blite", songs off an amazing Jawbreaker demo tape which preceded the single, and songs that were later to appear on the band's first album, "Unfun". A Jawbreaker set back in '89 would start slow, but when the set ended it was like a universal "Wow, those guys are really good". It wasn't easy to assimilate it all. After all, most people had never heard any of those songs at that point except "Shield...", which had come out in February. Each Jawbreaker mini-tour to the Bay Area in those days was an event for a steadily growing legion of fans. Each new trip to San Francisco and Berkeley would mean the debut of great new songs. Word of mouth spread the gospel. How did they keep coming up with such great new songs? Great bands do things like that. - Mel C

If you enjoyed Jawbreaker's live shows, check out their 8 song limited edition live album coming out on the Allied label this Summer. The LP includes two songs the band has performed, but never released.

WELCOME
LAWN
BUSY
SHIELD
IMAGINARY
SLEEP
DOWN
EYE-5
SWALLOW
CAROLINE
SPLIT

Set list from Jawbreaker's 1st Bay Area show



SP: First off I'd like to touch on the end of Jawbreaker a little bit. How did you feel about that? Was that kinda a group decision or was there one individual.

Blake: It was very much a group decision. Although I may have spearheaded the movement. We had a group meeting and it was decided.

SP: Do you think that would have happened if you had stayed on an indie? Was there a push or emphasis from Geffen?

Blake: It would have ended sooner. Which a lot of people don't understand about that band. We were gonna break up before we signed to Geffen. So being at Geffen got us to do another record, and then we broke up anyway. We were just putting off the inevitable.

SP: Do you see Jets as an extension to what you wanted to be doing in Jawbreaker, just with a different band name and different people playing, or do you see this as a totally different experience and doing totally different things?

Blake: It's totally new. Maybe it's similar in that I'm the writer, but the approach is totally different. It just feels like a totally different band. So I'm amazed at the way the songs are coming out. I don't know if Jawbreaker fans would enjoy Jets to Brazil.

SP: Yeah, I listened to that album, your vocals are very different on that. Is that something you were going for or had to do with your throat problem a while ago?

Blake: No, its something I wanted to do. Its how I want to sing. This is the most honest vocal recording I've ever done.

SP: Was Jets the first band you put together when you got back to New York?

Blake: Yeah I didn't want to do a band initially so I was just recording at home. It just came person by person. It wasn't intended to be a band. It just started as people playing music.

SP: Did you go through a lot of people to get to this cast, or was this people you knew and you just said let's do it?

Blake: Not really. it began with Jeremy, our bass player, he and I met before when I was in Jawbreaker and we would just play together for fun. He was in another band and we would just play and we just ended up playing more and more. Then we got songs and it just kinda evolved into a band. We got Chris and he was great. So it came together pretty naturally.

SP: Were you looking forward to doing this. Did you miss the whole music industry stuff, band practices, writing songs?

Blake: No not at all. I wasn't looking to do that.

SP: Were you somewhat jaded by the whole music industry, maybe even making music itself, with the whole end of Jawbreaker and the Geffen overhang.

Blake: I don't know if I would say jaded, I was shocked. Like it was like I'd seen a lot, maybe too much and done a lot of playing, so it was more then I wanted to keep doing, but then as we started being a band it was wow

this is like the first time. It's just fun to get psyched to play songs.

SP: Does this feel totally different then the beginning of Jawbreaker?

Blake: It's much more accelerated. You know we did an album right away

SP: How does it feel doing your first tour and all of a sudden you're turning away a hundred people in Chicago, its gotta be kinda weird.

Blake: It is weird, but it's also Promise Ring. You know there are people who come that are interested in us. but we are definitely benefitting from the other bands.

SP: I'm sure you've seen quite a few people there to see you and have heard about the whole Jets to Brazil thing for a year or so and have been waiting to see what's become of it. I know people tonight were trying to get Jets to Brazil tickets not Promise Ring tickets. It's definitely the feel around here.

Blake: Yeah, hmmm well its cool, the only thing I resent is not being able to have like 10 person shows. Luckily we are playing every night, we're still becoming a live band.

SP: Do you guys miss the growing process and fun you had with Jawbreaker?

Blake: Yeah, but there was a lot of bad times with that too, but I think that kind of helped from that band, and gave it character.

SP: Are there other areas of music you can think of or that you would like to move into with Jets to Brazil or even with another project? It's almost like moving towards that Psychedelic Furs era - but there's certainly a different feel to it.

Blake: No, the only other thing is a soundtrack. I mean I haven't scored anyone's film yet. I have a sampler and I've been DJing for the last year. I'm not into electronica music, but the stuff I make is like for a film. It's real ambient. It couldn't really be in a club. I like dramatic soundtrack music. We have that Melotron and strings on the album and I'm totally into that.

These interviews were conducted by Brett Mathews of Hit List Magazine in SF on 10/14/98.



SP: You write the songs, right? Do you consider the music to be similar to Jawbreaker?

Blake: Yeah I write the songs. and I guess the lyrics might be. That's the only thing I can see that would be consistent. I think they are more pop oriented songs. Like songs for songs sake, and I think lyrically they're stronger but that's my bias. Just that the writer's a few years older.

SP: What do you think you've learned about singing.

Blake: I'm into it. It's my favorite instrument by far and on this record I think I'm using my voice more than I ever have, there's no effects. It's mixed louder than any other record before, which is hairy. Some people might be totally repulsed by that. There's no doubling, no reverb. I don't know, it's fresh I guess, and I always wanted to do that. I just couldn't figure out a voice that was natural for me, so you wouldn't hear some chicanery going on. So I think I've learned how to do that, but now I want to push it a little bit more. You're just always splitting the difference.

SP: When you were performing with Jawbreaker, when you sang live you were really really out there, do you know what I mean. It's like much more so than the records. You were very forceful, you know how you were live. and now that you are doing music that's not as rocking on stage you sing - you don't go nuts.

Blake: Oh I go nuts, it's just, well I think I know where you're heading, and it's just I like to push the voice as far it can go before it breaks, I'm just doing that in different context, not screaming but I definitely go all the way every night. These songs are easier to sing in a way.

SP: Is Adam from Jawbreaker coming to one of the shows, maybe tonight?

Blake: Well Adam is in LA right now, but I talked to him and he might be here tomorrow, so yeah, I'm hoping he comes tomorrow, and Chris saw us in Chicago. We hung out. he's loving school, being an academic you know and playing some music.

SP: He was playing with Ben Weasel doing some drumming or something.

Blake: Ha ha, yeah hes liking it. He seems much happier not being in the life. He's definitely a scholar first and musician second.

SP: What did he think of the show?

Blake: Well I think he liked it. I don't know. I think he'll really like the record. I told him that. There's stuff on there that's very crisp. So I hope he does, he said it was very "rock".

SP: A real quick question about the lyrics. I listened to the lyrics, I wondered is there something to the lyrics are they writings? Is there a story with it or is it poetry-type writing? You hear songs like "Millions" and its like that's fuckin out there - it's great but its out there. It doesn't seem that there could be a story to that?

Blake: I think there is, there's definitely stories behind them. somebody wrote me an essay that was behind that song. Somebody wrote me about that song, a line by line break down of it. They were pretty right on the money which surprised me, but they're definitely abstract. But some of them are very specific. Like I had to call my family and apologize for the first song on the record. Growing up in the sixties speed and cocktail environment of Southern California - so I had to give them a disclaimer. Like I'm not attacking the whole family, just part of it.

SP: How does your family feel about this. have they always been supportive of it? Do they come out and check out the shows?

Blake: Yeah they are totally supportive. My dad bought me my first guitar, and I play my mom songs acoustically when I go out to New York, when I go out and visit her. They are really into a life in the arts - whatever that is, and I make money at it so that helps. I think if I had to ask them for money they might not be into it. They never thought I'd make any money - I didn't either. I mean I had a job. but they were like as long as it pays your rent that's cool. That it can pay for itself is great. They're excited about it.

SP: Where do you live now?

Blake: Brooklyn.

SP: You moved there when you quit Jawbreaker? What were you doing when you moved back there?

Blake: I was reviewing games for CD roms magazine and I did freelance for a couple travel magazines and I wrote a couple pieces about the Bay Area actually - spots, sights, things like that, and I worked at a magazine as a receptionist for a while.

SP: Did you just not pick up a guitar for a while? I think I saw a couple guitars of yours up at Univibe that you got rid of before you left.

Blake: Yeah I think I left one I had traded on - but I played a lot of keyboards and synthesizers. I'm trying to play as much synths



as I can these days. I was making songs with a drum machine and synthesizer and sampler. I have tons of songs that are only for the synth - I don't think they are all that good. but I would obsessively do that all night. Just make up beats.

SP: You're like a home recording person right?

Blake: I guess. but I'm a hack. I have a lot of stuff but it's not releaseable.

SP: I mean you do the drums and the bass and guitars and things your self right?

Blake: Yeah I can do it. I do a rough cut.

SP: Now is some of that stuff like stuff that doesn't have anything to do with a band or would never come out, you just do it cause you have fun doing it? Do you ever use pieces of it, like for a Jets song?

Blake: Yeah there's like riffs and like little keyboard parts. There's some stuff in those that are worth salvaging and worth pulling out. Just so I wouldn't have spent those nights in total vain. My bedroom's all full of tapes and they're all unmarked. I work really fast and there's just tapes all over. I have a 4 track and an 8 track which sucks. I have a digital 8 track, an ADAT. I hate it. It's really temperamental. It's really expensive to maintain, to clean the heads on it. I really like analog, not because I'm into this gourmet sound of a warmer sound, but I think that's totally valid, but it's just easier to deal with and fix.

SP: What kind of 4 track:

Blake: Yamaha. I use that more then anything. I don't know the model number. It's used.

SP: And you have you own equipment?

Blake: Well I have a drum set and a sonic sampler which is a pretty fancy sampler. I got it used for like \$1200 and I think it's already totally dated. People don't like them anymore. I like it though it takes a long time to really know how to use it.

SP: Are you going to do more keyboard stuff in the future?

Blake: I think piano yeah, I'm always aspiring to piano. It's going to be easier to get away with one key at a time, but I'm learning chords.

SP: You guys signed to Jade Tree. Are you guys anxious to get back to an indie? Was there major label interest?

Blake: Well I had to get out my contract with Geffen?

SP: You guys signed individually with Geffen right?

Blake: No, we were signed as a group, but everyone had to sign to get released. It took a little while and some finessing. They didn't know what they wanted really.

SP: Did they want to hear your new material?

Blake: Yeah. Yeah they did. Fortunately things were so fucked up over there, they were just throwing people overboard, so said fine you can go. It takes really long to do anything over there. I'm actually really grateful for them letting me go.

SP: Does it feel good to be back to an indie?

Blake: It's cool, but it's a lot of the same bullshit I've got to say. There's still a lot of the same stuff when you do a label. You have to do some stupid things.

SP: Like what?

Blake: Like press. I mean like Jade Tree is definitely going for it, you know. they want to do well.

SP: Well this could do very well for them...

Blake: Yeah I think they are taking it very seriously, they're prioritizing it.

SP: I think it's going to be an amazing thing.

Blake: They were there for us from the very beginning, which is cool. They were following the band

SP: So if major label interest comes up is it something you are staying away from?

Blake: We're staying pretty far away...

SP: Wait a second, I heard that last time.

Blake: I know! Yeah I don't say that anymore. People ask me and I start to say no...but oh I can't really say that anymore can I. I cried wolf.

SP: I have a live videotape of you guys playing Chicago and you started off by saying "We heard some rumors that we were signing to a major label, that's crap and we're playing this song for that, we find that humorous".

Blake: Well that was way before there was any interest in that, but I don't know...but I did just get out of that so I'm not to into jumping back in.

SP: How do you feel about Jawbreaker making this huge splash and there's records selling on the internet for hundreds of dollars, there's people with 24 Hour Revenge Therapy tattoos on them, are you just freaking out?

Blake: Well I don't feel about that actually. I mean I'm glad people enjoy it. It was always late for us, when people had gotten into something we had done, it was when we had gotten over it. I guess it's really selfish to say as an artist, it's kinda fucked to say "you didn't get here soon enough" but you know, that's what we always found. We'd be playing a new record and people would be, what is this? We want to hear the record we know, which is fair, and then a new record would come out and people would be you're so different we want to hear how you sounded on "Unfun" then the next one would come out and they'd be "what happened to the last stuff? That's what we want to hear. Its always that cycle.

SP: Well correct me if I'm wrong, but my favorite stuff was 24 Hour Revenge and you started playing those 2 years before the album came out and stopped playing them a year before it came out, now correct me if I'm wrong.

Blake: Yeah. Yeah I don't know, it seemed it even got more popular way after it came out.

SP: What's your favorite album?

Blake: I don't know. I guess 24 Hour is my most personal it's a more time and place album. It's very specific to living in Oakland.

SP: I saw you guys a couple times in Salt Lake City, and here, and it wasn't just a show, it was an experience, it was just amazing, so I'm really excited to see this. I know you felt that buzz with Jawbreaker shows, you had to, it was so obvious seeing you. Do you feel that way with this or maybe after the album comes out and people know the songs better?

Blake: It's weird, like sometimes I do, sometimes we can just get into a trance and we just have a great show, just a band experience. It's strange that we have these songs that we are really proud of, and people now kinda know them a little bit. They are just seeing a brand new band, so it's hard, it's a little strange but there's not an album yet so you don't have a common ground with it.

SP: Yeah, definitely a big buzz about it. I was excited to see the new record at Mordam today. I was like that's it. I like the poster.

Blake: That was Jason from Promise Ring did all the artwork.

SP: In doing a new band did you purposely try to get away from doing music that wouldn't be different from Jawbreaker?

Blake: There wasn't anything deliberate in the writing, we were just writing. I had songs and we just started playing and it changed when they started playing with me, cause they all came from other bands. A totally different scene. Peter from Lifetime was in the band, now we have Brian. We just didn't feel like we would collaborate all that well.

SP: But other than that, it's pretty much who you started out with then right? Chris and Jeremy?

Blake: Yeah it's always been the three of us and now we are playing with Brian, our second guitarist.

SP: Before this tour, you guys have only played in New York right?

Blake: We played in Europe with Promise Ring. I'm not sure what's happening with going to Japan and I've never been to Japan

SP: Are u excited about that?

Blake: Yeah I'd love to go to Japan. yeah. Europe was great for us, because no one knew where we were from total anonymity.

SP: You guys are starting out on a pretty big level. Do you guys foresee this band starting at this level going extreme, where do you see it going, where do you want it to go?

Blake: I don't know, I can't anticipate. It's like this is like the level that Jawbreaker was at, so that's really strange the way it's drawing large crowds.

SP: Would you be happy playing colosseums if it came down to it?

Blake: I don't think you'll see that. I'm as sloppy as I was in Jawbreaker so there's a lot of rough edges. Hopefully people are forgiving enough to still get into it.

SP: Is it weird tonight to

be playing in San Francisco?

Blake: Yeah I'm pretty nervous, terrified actually. It's scary.

SP: It's kinda cool to just come back and see some friends and have two back to back shows sold out. People freaking out because they can't get tickets. It's gotta be great to come back through.

Blake: Oh yeah that's great. It's just the expectations. I mean we're just a new band. Our first show was Philadelphia and this tour has about a month still to go. It's longer than any Jawbreaker show. Two months and like 38 or 40 shows. It takes a couple weeks to get used to it, but it's been two weeks already and I'm still up and down.

SP: Is the press all over you and stuff?

Blake: Yeah we have a publicist at Jade Tree. You see that's what I'm saying, it's kinda like Geffen. I never had a publicist at Shredder. Well, Mel was the publicist, but we also do interviews for zines at shows.

SP: Do you think Jade Tree is a great place to be and to stay?

Blake: I think we all were affiliated major labels with our last bands and we decided that's not the best place to do our next record. We just thought it would be uncomfortable to do our first record. It would be better to get on an indie label and do what we wanted and have someone who would be behind us. They are more hard working than any major out there. It's amazing the work the two of them get done. They put all their effort in em - they put out bands they 100% like.

SP: Would you guys consider a bigger label in the future?

Blake: We just got off one without having to do anything really. In order to do a record we had to get off that, otherwise we would have to have do a record with Geffen. For the time being Jade Tree is doing the best anyone could for us right now, but I don't know I would never say never, but that's not where we are looking now. We are psyched about doing a second one for Jade Tree now.



SP: I think you guys are going to be faced with all these issues.
 Blake: Yeah well maybe, but now it would be like well, we just aren't that interested. I would definitely love to do a 7 inch even.

SP: I was wondering when you recorded the new album with Jay Robins, like what kind of studio did you use?

Blake: 24 track.

SP: So like how do you acclimate cause you were always with Jawbreaker going into the studio and trying to get things to come out and it was kinda tuff and I was just wondering about recording now - do you feel more in control of the process?

Blake: I felt more in control this record.

SP: Is that from the experience of recording yourself?

Blake: It's knowing a little bit of what you are looking for, what you want, but also being with Jay, cause Jay studied our band. He came to our rehearsals. He'd have a lot of cool ideas. We talked about it a lot. We worked pretty fast, but he'd help a lot.

SP: You've recorded a lot - do you feel if you were in charge of recording your own band you'd feel comfortable with that?

Blake: No I don't think so. I don't think I actually could engineer without getting really bored. I could produce, but I also think a good producer has to be a engineer first so I don't know. I just know how I want it to come out as opposed to what knobs to do what. Jay works in the studio so he knows the board.

SP: What city did you record at?

Blake: Memphis, we were there for 12 days.



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SP talks to Jets' drummer Chris Daly, formerly of the New York band Texas Is The Reason:

SP: How was the transition going from Texas Is The Reason to this band, it's similar music, kinda post hardcore?

Chris: I don't know, there wasn't really a transition. Musically I think it was that band broke up and it was a year and half before I met up with Blake and Jeremy and you know I kinda had a lot of time to think about what I wanted to do and wouldn't want to do. This is different than what I would have expected to do. It was something of what we all like.

SP: Yeah I listened to the Jets to Brazil album and it seems there's more leeway in drumming then in Texas Is The Reason.

Chris: There's definitely more leeway for anything with our songs. There are no boundaries. We don't have to sound a certain way. I think the record has a lot of different sounds to it, which is good.

SP: How does it feel to start off your first U.S. tour and to be at a point above where Texas Is The Reason ended?

Chris: I think it also has to do with the strength of the Promise Ring. All of our previous bands had a good following.

SP: Your show here in SF sold out 2 nights and people are pissed that they can't get Jets To Brazil tickets, not Promise Ring tickets.

Chris: I guess that's understandable. You know Blake's from here, my old band did pretty good here. It's definitely been easier getting this band off the ground than any other band I've done, and it does have to do with the success our old bands reached before we broke up, which makes for the interest immediately since we don't have anything out yet.

SP: Do you think that's a good thing? Do you guys wish you were playing to 10 to 15 people starting out?

Chris: I don't know, I'm not going to say it sucks playing shows like this. It's nice, but with that comes a lot of expectations and I think a lot of expectations will be let down. I mean there's a lot of similarities to our music, but then there's some differences our old bands wouldn't be caught dead doing, so I think there will be people who, well these shows are selling out because of our old fans and that will probably be cleared up after the tour or

whatever. There's going to be some who like it and stick with us and others are going to be, "It's nothing like the other bands".

SP: Maybe the people who aren't here next time because of the expectations being let down, those spaces will be filled by those who like the album. I mean I think this whole outcome for this tour is amazing since you guys don't even have an album yet.

Chris: It will be nice. It would be nice to have fans of our old bands like what we are doing now and be like, "It's nice to hear you playing again" and not like, "I haven't heard you guys yet but I hope you sound like your old band". You know in any case I hope it's people who have heard the Jets To Brazil record and like us for that record and not our old records.



SP: I think Texas Is The Reason is definitely going to benefit off the connection with this band. Do you feel a lot more comfortable being in this band over the first of Texas Is The Reason?

Chris: Yeah, when Texas started I think we were all coming from hardcore bands so it was a different thing to do for us. It was a different experience, we were experimenting with different music, but with this band, I had known Jeremy for years, in fact he was the one we asked to first sing for Texas Is The Reason, but I had not known Blake, but I knew his band.

SP: Are you a big Jawbreaker fan?

Chris: Not really, you know I got hooked on them after "Dear You" came out, which a lot of die hard Jawbreaker fans hated. They would be like, "Are you nuts?", but that was the record that hooked me.

SP: I liked them from the get go, but I like that one too. It's great to see a natural transition with a band.

Chris: I really liked "Dear You" a lot, and I thought it was strange that Jeremy was playing with him considering the band Jeremy came from. I was like, "If this were to work out, it's going to be weird." It's going to be different there's no denying that because Blake was obviously playing with new people cause he wanted to do something different and there's no way it really couldn't be, and to do things we couldn't try in our other bands. I think that's pretty much what we've done. I can satisfy pretty much everyone of my musical enjoyments as far as playing and hearing music throughout this band. There is a section on this record with a totally different type of drumming which is cool for me. It's like nice, a diversity

Chris Daly continued...

not just sticking to one groove we just kinda came together and started making this record without anyone really knowing what we were going to sound like, or knowing how it was going to come out. There were no expectations really.

SP: Well it's a lot easier having diversity on the first album cause you don't have people tripping on not sounding like this or like that or saying you guys fucking sold out. It seems like this is pretty much set to explode. I mean all the players are there. The anticipation is there. How big do you see it, how big do want it to get?

Chris: Honestly I wouldn't even know. We haven't even been a band for a year yet, and we haven't really made plans yet or know really what we are wanting to do; no expectations. We already reached our goals on this band ten fold. We already toured Europe. We recorded. The only thing on our minds wasn't on being a serious band or being a professional working band, you know we just all wanted to play music, that was pretty much it. If we could just write some songs and play some songs then that was it, and then we had the chance to go to Europe, and then we had some shows, then we had the opportunity to record a record, and then even to go on a tour to go with the Promise Ring. So we've already reached the goals, we had what we all wanted.

SP: So if you guys ever get to tour with Pearl Jam are you guys all about it?

Chris: I'm all about it. Me and Jeremy are big Pearl Jam fans. If it was something that was going to hurt the band then we wouldn't, but I don't know. You know I don't think something like that would hurt a band if you did it for the right reason.

SP: How do you feel about the Orange Rhyiming Dictionary as opposed to the older Texas Is The Reason albums? If you had to rank them in your personal feelings is this one up there?

Chris: I don't know. I guess this one is different. It was a different experience altogether cause I felt like this was concentrated on and worked on, spent a lot of time working on it. It seems every other record I've done it's been like we've got to get this 7 inch out, hurry up. I wouldn't really compare it to anything else I've done cause it's different then anything else I've done. I'm different than I was on those older records. I would never have guessed I'd be in a band like this in a million years.

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SP Music Reviews

Here's what we think about several hundred current releases. Band names are generally in bold type when first mentioned. Following the title and format are the number of songs, and running time when available. The timings are exact for CDs. For releases where the times are estimates, we end them with :00, so that you'll know. We try to provide a useful address for each release, and if we know the mail order price we'll include that. If you send a release for review, try to include mail order info. If a release is not from the U.S. we'll highlight the country in bold in the address. Editor's picks are indicated with a star. We try to let you know if a release is available on more than one format, but unfortunately most of the time labels don't supply us with that information.



Accident - "No Romance For You" CD 10/22:09

An all-too-short slab of vintage punk rock from '79 Seattle. This collection compiles the classic (and, other than a blink-and-you'll-miss-it reissue earlier in the decade, rare) 7 inch "Kill the Bee Gees", along with its flip and 8 other studio tracks recorded during the same period. Features male and female vox and lyrics that reflect a time when bands could be wittily irreverent instead of just plain knee-jerk anti-PC. Worth picking up for both historical and musical reasons. *David*

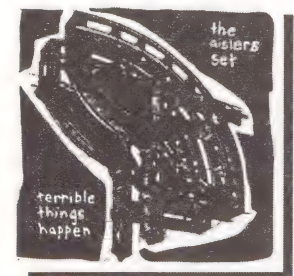
• Chuckie-Boy Records, 2802 East Madison #116, Seattle, Wa 98112



Agnostic Front - "Something's Gotta Give" CD 15/32:51

The return of everyone's fave NY Crew. Music is listenable hardcore, refreshingly free of the metallisms that made their last few LPs pretty hard to sit through. And if the lyrics/topics don't stray from the usual skinhead topics (betrayal, friends, unity, a reference to Old Glory. "Don't piss me off", etc) at least they're not straying into right-wing radio territory. (though their blurb "Stop Abusive Animal Testing! Use Rapists and Child Molesters Instead!" might be of interest...) Overall, one of their better efforts. Good cover of **Iron Cross** "Crucified". *David*

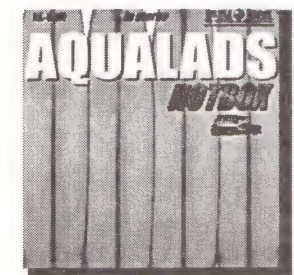
• Epitaph



Aisler's Set - "Terrible Things Happen" LP/CD 14/45:03

From the ashes of the mighty **Henry's Dress** arises singer/ guitarist/ drummer **Amy Linton's**, new thang, **The Aisler's Set**. Amy played most everything on the record herself, but The Aisler's Set became a full band soon after it began, consisting of members of **Scenic Vermont**, **Trackstar**, and **Poundsign**. I was pretty distraught when the 'Dress broke up, believing them to be the first genius (pop) band of the second half of the nineties, but this record is proof that the genius did not dissipate with their demise. Where **Henry's Dress** teetered between Amy's and Matt's respective numbers, this record is wholly Amy's bag. Stylistically, she has shifted from a confused mix of fucked-up **Who**-like numbers and **My Bloody Valentine**-style fuzz to a batch of songs evenly divided between reverb-drenched **Brian Wilson** lullabies and **Dan Treacy/ Television Personalities**-style music, sing-song-y, garagey, and buoyant. This is an endearing and personal record - bitter, tender and hurt, but keeping the music upbeat and varied prevents the songs from falling into the lamely self-indulgent 'band-leader-goes-solo-and-can-finally-purge-his-or-her-soul' thing. Real good. Record of the year so far. Uh-huh. *Matt*

• Slumberland Records, P.O. Box 14731, Berkeley, CA 94712



The Aqualads - "Hotbox" CD 16/37:28

The Aqualads have a sense of humor in their writing that is consistent throughout. While riff based, it often transcends what is otherwise a limitation to create a completely enjoyable and infectious listening experience. With some Russian influences in the melodies, "The Volga Boatman" would seem a like cover for them to do. The band's sound is a little like the instrumental side of the **Trashmen**, but slightly less edgy. A very enjoyable CD, which also includes some spiffy PC-only video and "slack fun." Here you'll find the utterly happy fluffy surf sound of "Quasimodo," and be thrilled to the totally infectious George of the Jungle rhythm and playful guitar of "Bikini Jungle." Many influences here, and many fresh surf based ideas too. *Phil*

• The Aqualads, PO Box 121, Charlotte, NC 28204, E-mail jdehart@spc1.com



Ataris - "Look Forward to Failure" CD 6/14:35

More pop punk on the Fat label, but the songs here, produced by Bill and Steve from the **Descendents** and **All**, are a little different on sound than the typical Fat band, a little less heavily produced, and not quite as **NOFX** sounding; more interesting changes and progressions. The lyrics are very high school kid stuff, but also sweet, and I'm a sucker for silly little love songs. Lots of "nanana's" and a couple of funny songs, including a stalking ode to Clare Danes called "My So Called Life". Not a bad effort. *Steve*

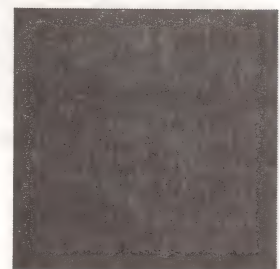
• Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119



A*T*A - "Surf*Dance*Rockabilly*turbomachine" CD 12/52:00

The Austin Transit Authority are one unique instro band. The music is thrilling and energetic. This disc was recorded "live to DAT." The musical content is mostly quite good, though some tracks need less showmanship and more melody. As to the recording, the drums are too loud and ambient for my taste, and the guitar too low in the mix. I found this to be a solid release, a journey into neighboring country, where surf is revered but not held sacred. It's unfortunate that the band is now defunct. The tracks range from the low-E minor key ominous post **Link Wray** energy of "Bock's Car," to the slinky suave evil guitar growls and vibratoed chord danger of "Elliot's Turbomachine," the throbbing vibrato of "Stevie Washington (Born To Die)," and the utterly insane tribal drums, pick slide jungle sounds, natives chanting a foreign tongue, and suave swimming power whammied deep low-E double picked transitions of "Cannibals." This is a completely unique listening experience. *Phil*

• Deep Eddy Records, 2324 Aldford Drive, Austin, TX 78745 Phone: (512) 441-6428 E-mail deepeddy@bga.com



Jello Biafra - "If Evolution Is Outlawed, Only Outlaws Will Evolve" 3-CD 10/196:22(!)

Granted, three CDs of Jello Biafra spoken word might seem intimidating. Nevertheless, Jello manages to pull it off, with his usual biting wit and delivery. Manages to make you laugh and rage at the same time, even offering a few possible solutions (or at least some food for thought), so even after hearing about the absurdities and malevolence (or combinations of same) happening in the world today, you're still left with a sense of hope, which is very important to have nowadays. "Let's Hear it for Pranks!!" *David*

• Alternative Tentacles, POB 419092, San Francisco, CA 94141



Bikini Beach Band - "Leave Home" CD 13/44:01

This is bizarre. No, it's not bad lounge or cheesy exotica. But, as a collector of all things surf, I've often fantasized about surf covers of bad top forty, and worse alternative and obscure art rock. Examples of this kind of "brilliance" can be found in Frankie Camaro's **Dragstrip** and their rendition of "Don't Fear The Reaper," the **Wedge's** "Physical," the **Dream Syndicate's** "Sol Lake" ("Lonely Bull"), or even the **Neon Spores'** "Swedish Rhapsody." When this arrived in my PO box, the titles titillated my sense of the absurd. Just behold "Smells Like Teen Spirit" (**Nirvana**), "Love Will Tear Us Apart" (**Joy Division**), or "Anarchy In The UK" (**Sex Pistols**). While this is stylistically closer to a credible **Ventures** than surf, it is one adventurous cover fest. Your next party will be like no other. The band are four brothers, Miguel Escavido - guitar, Ricardo Escavido - guitar, Juan Escavido - drums, and Esteban Escavido - bass. Mexican exiles lounging in the UK, or so the liners report. Like the alternative scene trained through a supermarket network, this UK band untangles the pomp of the self anointed and the commercial shallowness of the charts with their tongues firmly glued to the inside of their cheek. Little surf, maybe none, but the sheer absurdity is worth a spin. There are two vocals, which place this CD squarely in the lounge camp, a no-value version of "Secret Agent Man," and a lame rendering of "Fever." At least it's not **Dick Dale**. Highlights include "Gimme Gimme Gimme" / "Smells Like Teens Spirit," where the gray matter begins to swell from the fluffy treatment of Kurt Cobain's billboard hit sandwiched between slabs of "Gimme Gimme Gimme," the morphology of **Joy Division's** "Love Will Tear Us Apart," the fluid reconstitution of "Anarchy In The UK," and the utterly queasy treatment of **Hot Butter's** "Popcorn." *Phil*

• STML Records - no address



Boilermaker - s/t CD 11/44:35

A three piece band working the emo territory, the singing works well, as the vocalist has a good range, the playing is competent, but the songs aren't quite tuneful enough to hook me in entirely. They mostly start the same, slowly then build up momentum. The thing about emo for me is it usually takes repeated listenings for the nuances to settle in, and I've given this three shots, and never felt settled. *Steve*

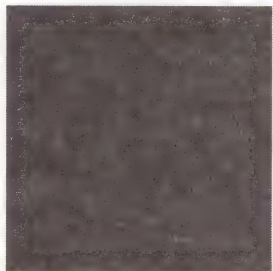
• Wrenched, 1021 6th Ave. #202, San Diego, CA 92101



Bollweevils - "History of The Bollweevils Part 2" CD 24/47:56

A collection of B sides, comp tracks, and a couple of previously unreleased tunes from this now defunct punk pop (there is a difference between pop punk and punk pop; see if you can figure it out!) band from Chicago. Compared often to **Screeching Weasel**, but I've always found them a little edgier, and this disc proves it. They were always melodic, without being sugary. With a couple of **Naked Raygun** covers (best is "New Dreams"), and a cover of "Silly Girl" by the **Descendents**. This is a nice collection for people who have liked them and just haven't had the resources to buy everything. *Steve*

• Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701



Boredoms - "Super (untypeable symbol)" CD 7/68:33

For this go-around, the **Boredoms** go for a somewhat different approach; out are the short crazed bursts, in are extended "progressive" pieces, about half of which are over 10 minutes. Like most things Eye and Co. put their minds to, they succeed, subverting and reworking the progressive genre until it's been sufficiently Boredomized. (and is it my imagination or do I hear some **Sun Ra** in there too?) *David*

• Birdman, 1409 W. Magnolia Blvd., Burbank, CA 91506



Boxer - "The Hurt Process" CD 12/27:35

Another slab of 90's melodicore. Quite listenable in spots and they definitely have energy, but ultimately this doesn't stand out of the genre's current glut. This would probably have stood out more on a 7 inch helping. *David*

• Vagrant, 2118 Wilshire Blvd #361, Santa Monica, CA 90403



Brian Jonestown Massacre - "Strung Out in Heaven" LP 13/48:00

...able to leap unaccommodating major labels with a single bound, freak out poseur recording artists (**M. Manson**) with a single glance...Look! up on Stage with the lambchop sideburns...It's the bastard son of Brian Jones, it's a sufi avatar, no it's...Anton Newcombe (1967-1998). On their latest, **BJM** present songs that are more diversified in style than their earliest shoegazing psych-pop days when Anton would come by my place raving about the copy of "Brian Jones presents the Pipes of Pan at Joujouka" album he had just acquired. As with all **BJM** albums, superb songs are included, although a few of them had been previously released on other full lengths. "Wisdom" was actually written before 1993 and is now considered a classic. All in all, they've done better. Perhaps, the next will be a bit more innovative, upbeat, psychedelic and/or noisy. *Mike*

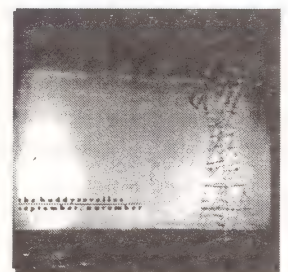
• TVT, 23 East 4th St., New York, NY 10003



Buçk - s/t LP/CD 13/36:00

Featuring Lisa G and Lisa M from **Cub**, they have picked an appropriate name for the band, as they have certainly grown some horns! Instead to the cuddly pop that **Cub** was well known for (and I loved) this has more oomph on the guitars, and Lisa M's voice an added growl (and a country-ish twang at times!). The songs are still pop oriented, but with more punk verve. Seems the influences of Ronnie Barrett (Lisa M's beau) are having an affect, as this comes pretty close at times to sounding like the **Muffs**. And they say girls can't rock...phooey! *Steve*

• Sympathy For The Record Industry



Buddy Revelles - "September, November" CD 14/65:51

Debut album from some guys who I assume hail from Wisconsin. Well-recorded and well-crafted melodic music that would probably appeal to those who like the slow parts of **Built to Spill** and **Modest Mouse**. Contemplative and tuneful. *Matt*

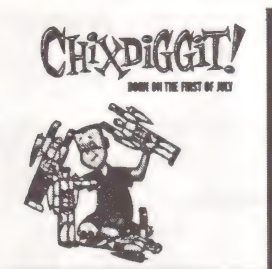
• Motorcoat Records, 1818 Sherwood Drive, Beloit, WI 53511



Cheater - "Home Is Where the Heart Is" CD 13/35:45

Fairly generic melodic SoCal punk, trying to sound to some degree like the Descendants, but not really succeeding. Most of the songs are about girls, but lyrically I find a couple to be a little too mean spirited, which I have a hard time getting past. The production is ok, and the vocals are decent, but "decent" just isn't enough good to recommend when there is so much of this kind of material out there. *Steve*

• Theologian, PO Box 1070, Hermosa Beach, CA 90254



Chixdiggit! - "Born On The First Of July" CD 13/23:46



How many bands release excellent albums back to back? The first Chix album on SubPop was way better than I expected, despite all the hype from their native Canada, and my fondness for their debut single. This one's even better! Chix combine great vocals with strong songwriting and a '60s surf-pop energy on their fast catchy tunes. The production is great too. A total winner. *Mel* • Honest Don's, P.O. 192027, S.F., CA 94919

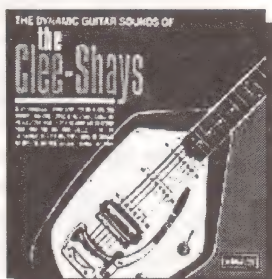


Cinerama - "Va Va Voom" CD 13/46:54



David Gedge has a new band, and sadly that intense guitar assault we've grown to love over the past decade is a thing of the past. Well, it's not all that sad considering he's still writing great songs and is one of the greatest vocalists around. Some backing vocals are provided effectively by the duo's other member, Sally Murell, and a host of helpers contribute instrumentation on violin, theremin, flute, cello, etc. Great British pop. *Mel*

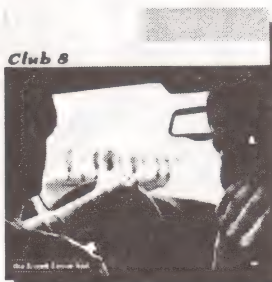
• SpinArt, PO Box 1798, NYC, NY 10156



The Clee-Shays - "The Dynamic Guitar Sounds Of The Clee-Shays" CD 20/44:04

This Richard Delvy production is essentially an Ed Fournier vehicle. All of the originals are his. The band is comprised of the usual Challengers usual studio stand-ins. The 20 tracks here in are quite European oriented, and far afield from surf in most cases. An interesting glimpse into the studio side of the business, and some fine playing from some great musicians, though there's no "chemistry" as is often the case with studio sessions. Some of the luminaries on these sessions are Ed Fournier (Challengers), John Anderson (Bay Men, Eddie & the Showmen, Humans, Ninja Nomads, Neon Spores), Bob Edwards (Bay Men, Eddie & the Showmen), "Buzz" Carre (Eddie & the Showmen), Larry Brown, and Richard Delvy (Belairs, Challengers). Euro spy focussed and slick. *Phil*

• Sundazed Music, P.O. Box 85, Coxsackie, NY 12051, Phone: (518) 731-6262 E-mail sundazed@globalone.net



Club 8 - "The Friend I Once Had" CD 12/30:36

Another pop band that hails from Sweden, this one features lovely female vocals that remind me mostly of Sarah from St. Entienne, and the music does much the same. Some synth/dance keys on some tracks, while other songs are a little more like the cuddly sweet pop of Heavenly. The music has plenty to hook you in. This is a good disc to pick up if you are a fan of Sarah Records type stuff. *Steve*

• March, 121 Varick St., 12th Floor, NYC, NY 10013



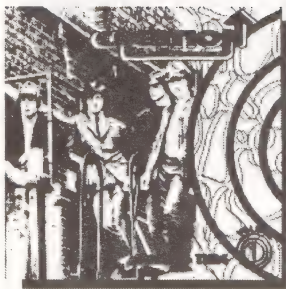
Cocktail Preachers - "Nothing Much Was Happening..." CD-R 5/15:13

This is a fine demo from Indiana's **Cocktail Preachers**. The music is suave and unusual, and ranges from dissonant to very pretty. There's shimmer and smooth and throbbing elements throughout. I like the fact that they have taken common sounds and merged them in a new way. Not new territory, but a fresh look at things that brings new interest. The mix is a bit drum heavy in spots, but otherwise, this is a solid effort. As an added bonus, the Cocktail Preachers added the following link: "For additional lyrics see www.justdontgetit.com." *Phil*

• The Cocktail Preachers, PO Box 4404, Hammond, IN 46324, USA E-mail SteverGTR@aol.com

Creation - "Making Time" CD 20/60:04

"Biff Bang Pow!" CD 20/59:17



Parts one and two respectively of the Complete Collection of the Creation, the 60's under-rated UK mod-psych-pop band that gave us such classics as "Making Time", "Biff Bang Pow", and of course "How Does It Feel To Feel". The band never got around to making a proper album - the fact that these boys were never a brotherly bunch probably had something to do with it - but they left behind enough 7 inch tracks, (worthy) outtakes, TV show appearances (okay, but not up to the band's standards), and the like to fill out two CDs worth of classic **Creation**. Volume one has more stellar moments but both are definitely worth picking up. "Red with Purple Flashes" indeed. (Note: each song on each CD comes with a little background info, but the main liner notes for each CD are identical (if quite readable) scribblings from the pen of one Michael Stax of Ugly Things infamy).

David

• Retroactive, 14 West 23rd St., NY, NY, 10010



Connie Dungs - "Driving On Neptune" CD 12/27:30 ★

Maybe my expectations were too high for their first album, but I was a little let down. They have more than made up for it with a superlative second try that lives up to the promise of their early singles. They've written an awesome collection of songs, the kind **Ben Weasel** used to write in his band's heyday. Great lyrics, great melodies, and their always unique vocals are better than ever. If you're a pop-punk fan this is so essential it's ridiculous! *Mel*

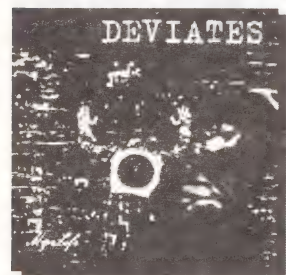
• Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330



Death in June - "Take Care and Control" CD 12/46:34

Douglas P. lays down da funk once again, this time with this album's (only) musical partner Albin Julius. **DIJ** (thankfully) stays away from the folk disease that's affected much of the World Serpent gang, instead going for a more orchestral sound, incorporating some spoken samples and even some noise to good effect. Dark, moving, compelling music. Definitely one of **DIJ**'s best releases and one worth picking up today! (LP comes with a bonus 4-track cd, tho the English CD has a bonus track that's not on the LP and the Australian CD has that track and another bonus track not on any of the English formats. Got all that?) *David*

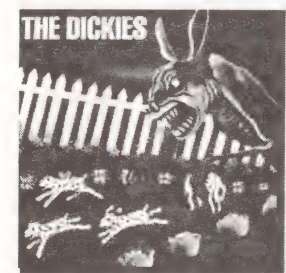
• New European Recordings



Deviates - "My Life" CD 16/33:06

Pretty decent melodic hardcore that sounds more like a modern day descendent of SoCal HC than **NOFX** clone #342 (a refreshing change), with the energy and enthusiasm, if not always the hooks, of their influences. Worth checking out if you're into the genre. *David*

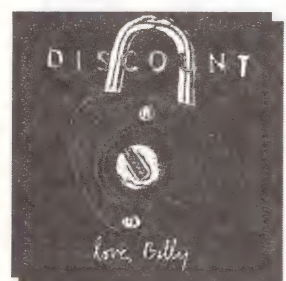
• Theologian, PO Box 1070, Hermosa Beach, CA 90254



Dickies - "Dogs From the Hare That Bit Us" CD 8/24:00

Dickies decide to do their "Pin-Ups"/"Thank You" album: 8 covers, complete with liner notes explaining what these songs mean to them. Some interesting choices (**Uriah Heep**, **Knack**, **Donovan**), this is more in a popish vein, with some noticeable missteps. Still, if you can avoid the (admittedly overwhelming) temptation to compare these covers with those of yore (e.g. "Knights in White Satin", "Eve of Destruction") you might find this to be a pleasant diversion. Plus it's hard (if not impossible) to screw up a **Weirdos** song. *David*

• Triple X



Discount - "Love, Billy" CD 5/15:13

Discount pays homage to Billy Bragg on this five song CD EP. The originals of course are great political tunes, with Bragg's vocals being fairly up front, and Discount perks up the mix, turning them more into punk pop anthems. I love this band and think they've certainly done justice to the songs here, especially "Accident Waiting To Happen" and "North Sea Bubble", but the meat is somehow missing. Kinda like buying a Big Mac and only getting one patty; it still tastes okay, but you find yourself craving the original. *Steve*

• Fueled By Ramen, PO Box 12563, Gainesville, FL 32604



88 Fingers Louie - "Back On The Streets" CD 16/36:15

A return CD by these Chicago area vets. Melodic punk rock, again with a trademark Screeching Weasel-ish sound. Damn, it gets hard to say much more about bands these days, there are so many that all have a similar sound and don't do anything to sick out from the masses. There are a couple of good tracks ("Selfish Means", "Joyboy"), and a cover of **Bad Brains**, "FVK". If you are fans of the band already, it won't disappoint. *Steve*

• Hopeless, PO Box 7495, Van Nuys, CA 91409



Eggstone - "Spanish Slalom" CD 19/64:41

This is essentially a greatest hits to date compilation for Eggstone who are enormously popular in their native Sweden. Like a lot of Swedish pop it's lightweight and unashamed. The band has a laid back way of varying their sound. A given song may feature acoustic guitar, strings, horns, or whatever. It's all pleasant enough for fans of MOR pop, and contains some early rarities. *Mel*

• Siesta, APDO 8117, Madrid 28880, **Spain**



Electric Frankenstein - "I Was a Teenage Shutdown" CD 10/28:40

More fast and furious punk from **EF**, this time caught live during the Scott-era on WFMU, 4/25/96. Good sound quality and more than your daily requirement of energy and just plain Punk Rock makes this a keeper. *David*

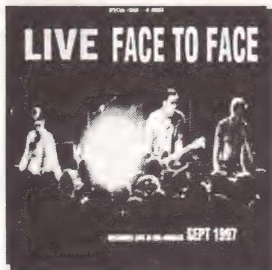
• Estrus, PO Box 2125, Bellingham, WA 98227



Ex - "Starters Alternators" CD 11/53:19

Everyone's fave bunch of Dutch anarchists returns, this time with some guy named Albini at the recording controls. The **Beefheart**-wannabe bluesy singer is thankfully gone, and the music is as good than ever. Anarcho-punk that manages to be "complex" (we're not just talking 3 chords and your standard hardcore beat) without being dense or wanky, whose lyrics manage to effectively convey their concerns without being preachy or overly oblique. Good to see they're still expanding the boundaries of punk instead of abandoning it like some of their former contemporaries. Worth more than a hundred "Tubthumping"s. RIP Tom Cora. *David*

• Touch & Go, POB 25520, Chicago, IL 60625



Face To Face - "Live" CD 18/52:52



A live CD recorded at a show in LA in September of '97. They have all the Bad Religion stuff going, as always, but what impresses about this disc is the clear recording. It gives them the raw sound of a live show, with near studio quality sound. Which makes me like them, and this disc more than I normally do. Recommended not just for F.T.F. fans, but anyone interested in the SoCal punk sound. The cover is a nice spoof of "Life" magazine. *Steve*

• Vagrant/Lucky Lady, 2118 Wilshire Blvd. # 361, Santa Monica, CA 90403



Fartz - "Because This Fuckin' World Still Stinks" CD 35/45:58

I was real happy to buy the first **Fartz** single for 3 bucks when it came out in 1980, and was even happier to sell it for 50 bucks in 1995. In the early '80s hardcore seemed like a new dimension in punk music. Looking back it seems more like a dead end fueled by the pretensions of the always trendy fans. Oh well, "You Got A Brain" is still a classic, and here you get all their other out of print vinyl as well. *Mel*

• Alternative Tentacles, POB 419092, San Francisco, CA 94141



Fiendz - "Cole" CD 15/46:17

The first time I listened to this I have to admit that I hated it, but I didn't really give it a fair shot. The **Fiendz** first LP ranks among my top 20 records of all time, and I always wish that bands could reproduce such efforts. The thing is, people get older, they change, and now there are two million other bands doing the same thing that these guys did when in high school 10 years ago. "Cole" is still full of the pop hooks, great harmonies, and melodies that made "We're the Fiendz" so magnificent; and other influences now show. "Is This All A Dream?" is a classic pop tune that could come off any **Rubinoos** record, "Jack's Bistro" is a prog rock influenced instrumental, full of nice

keyboard work, "Spent" is a pop punk gem, and "Believe Me It Hurts" takes the vocal arrangements a step further, this time into doo-wop territory. It's a good disc, but be open to it. I've learned a lesson...thanks Mel! *Steve*

- Black Pumpkin, PO Box 4377, Rivers Edge, NJ 07661



Fig. 4 - s/t CD 16/48:07



Tobin Sprout's 1986 band **Fig. 4** released their only album in a pressing of 300 LPs. This CD has the album along with some later Sprout recordings under his own name, and his side project **Bevil Web**. If you didn't already have "Dig The Catacombs" by **Bevil Web**, now's your chance - it's amazing! The bulk of the **Fig. 4** material could be described as **Byrds** influenced, country tinged folk rock. I wouldn't be surprised if they were trying to be **REM**. This is pretty good, but I'm glad it didn't work out or we might never see the greatness of **Guided By Voices**. *Mel*

- Luna, 1521 W. 86th St., Indianapolis, IN 46260



Fluf - "Road Rage" CD 14/33:38

A band that's been around for a while, and once had a major label deal, but in the fallout from slow sales that most bands suffer with they are now back to the indies. Always have been compared to **Husker Du**, and the influences are there, layered guitar tracks, and husky vocals that move through the songs. They best emulate the Grant Hart songs, on songs like "Hang Out" and "If I Could Feel Good". But the quality of material just isn't there consistently, either in the lyrics or the music. Fans of Husker Du soundalikes might like this, but I think I'll just throw on "Zen Arcade". *Steve*

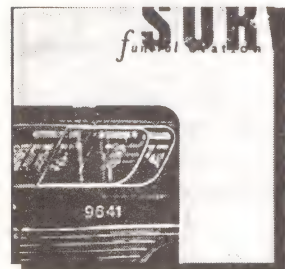
- Honest Don's Brown Trout Surprise, PO Box 192027, San Francisco, CA 94119



Frantic Flowers - "I Shall Be Released" CD 7/20:09

I have no idea where exactly this band is from, but I'm assuming that it is Norway or Sweden by the accent. Really fun and upbeat music heavy on the "American Indie Rock Sound"®. Melodious childlike vocals over multiple guitars being rocky and/or jangly. Catchy as fuck, but it's a bit faceless, and it gives me that sinking feeling that these guys are dying to sound like all their favorite American bands, sending their weekly demo to Matador in hopes that they will feel the need to sign another European band after Sportsguitar inevitably drops off the face of the Earth. *Matt*

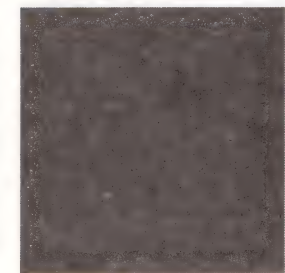
- no address



Funeral Oration - "Survival" CD 15/29:07

In '85 Funeral Oration stunned the punk rock world with their classic "Communion" LP. They were likened to a Dutch **Husker Du**, with their sonic punkcore assault. The band's current brand of punk with personal lyrics certainly doesn't have the ferocity it once did, but they still retain a distinctive sound, though it's a tad poppier. *Mel*

- Hopeless, PO Box 7495, Van Nuys, CA 91409



Germs - "Germicide" CD/LP 10/16:41

Originally a tape only release on ROIR (after a very limited vinyl run on Mohawk), the very first public performance of the **Germs** is once again made available to/ inflicted upon the public at large. The **Germs** were still very very raw at this stage, with their best songs ("Forming", "Lexicon Devil", etc.) still ahead of them. More worthwhile for a historical reasons than musical ones, though Bobby Pyn's (that's Darby to you) audience baiting (& their responses to same) should provide some entertainment. The breech birth of a legend. *David*

- Bomp, PO Box 7712, Burbank, CA 91510



Giant Robots - "Invasion!" CD 13/33:45

The Giant Robots' debut CD is much more garage and potent than their seven inch single of a few years back. Their vocal whine and snarl are perfect. As a sixties influenced garage band, they are quite spunky and fun. This CD includes three solid instros, one somewhat surfy, the other two quite garagey. *Phil*

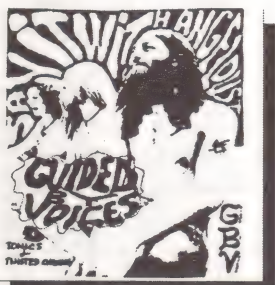
- Goofy-Foot Records, Rte du Burenz 39, CH-1092 Belmont-sur-Lausanne, Switzerland or Giant Robots, PO Box 21, CH 12 Rivaz, Switzerland, Fax: ++41 - 21 946 17 08 E-mail giantrobots@compuserve.com



GT Stringer - "Up Periscope" CD 11/52:00

GT Stringer are one of the most interesting and refreshing instro bands out there. They are longboarders who's musical training is steeped in jazz. They occupy a space somewhere to the right of the mermen and to the left of **Dizzy Gillespe**. There's just one word to describe this release... FINALLY! It's been too long since the last album. They continue to deliver highly original and ultra enjoyable surf from a jazz perspective, blending surf, rock and jazz guitar with big console organ and baritone sax, like the **Graham Bond Organization** had they ever seen Mavericks. Highlights include the title track, with a huge sound from the horns and organ grumbling under Jimmy Redgate's guitar through a mean R&B based number, and the glorious "Bellyflop" and its rich tones, low down sax, atmospheric trappings, and lonely detective under a streetlight visuals. Amazing. *Phil*

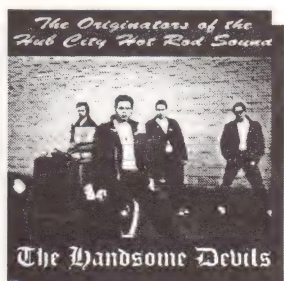
- Tremolo 10 Records, 448 Seaview Road, Henley Beach, South Australia 5021, Australia E-mail tjr@ozE-mail.com.au



Guided By Voices - "Tonics and Twisted Chasers" CD/36:35

It's taken a while for this GBV fan club release to come out on CD, and the good news is five bonus tracks that weren't on the LP. I think the bonus tracks are actually a bit of a snooze however, but there are some highlights on the rest of the album, including the brilliant "Key Losers". Overall I'd say this has a similar feel to "Vampire On Titus". *Mel*

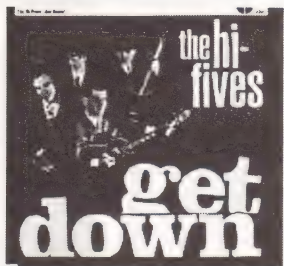
- Rockathon, PO Box 2711, Dayton, OH 45401



Handsome Devils - "Burst into Flames" CD 13/33:00

I'm surprised Phil didn't get this one. This here be one of dem instro combos in the surf/hot rod vein. Thick sounding guitars straight from Canada!! (Well there's surf combos from everywhere else in the world, why not Canada?) Won't make anyone forget **Man or Astro-man?** or **New Dimensions**, but there's still some cool surf on here. Three outta five stars. *David*

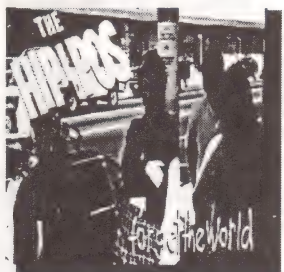
- Handsome Devils, PO Box 7833, Saskatoon, Sk S7K 4R5 Canada



Hi-Fives - "Get Down" CD/LP 14/32:37

The sound is the same, even with the new lineup of Gary on drums and Steve on bass. Still doing the 60's **Kinks/Beatles/mod** sound, this time with the production a little cleaned up so all the instruments come through a little more clearly. Seems like Chris handles a little more of the vocals, which is OK, but John has that special way of delivering a line that puts more oomph into the songs. Another good release for a band that's a blast live. *Steve*

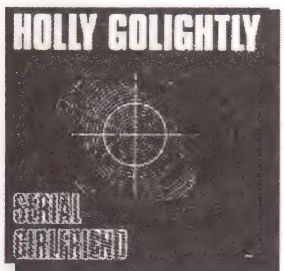
- Lookout! Records PO Box 11337, Berkeley, CA 94712



Hippos - "Forget the World" CD 11/72:00 (actually, more like 30:30)

Average-to-above average ska-punk, with better results on the ska than the punk from this still-young band. Will they grow and improve with age, or will they break up once the trend dies and apply to business school? Only time will tell. And this "Hey let's hide a secret bonus track 30 minutes after the end of the last song" trend is really getting old. *David*

- Vagrant, 2118 Wilshire Blvd #361, Santa Monica, CA 90403



Holly Golightly - "Serial Girlfriend" CD 13/38:38

Sounds like this could be the soundtrack to some UK swinging 60's movie, more specifically the scene in the Beat Nightclub with the Sultry/Rockin' female singer. This time around tho Holly never seems to get out of second gear. It's varied, has some nice touches and some good tunes ("Til I Get" stands out the most) this time around "mixed" seems to be the word that comes to mind. *David*

- Damaged Goods, POB 671, London E17 6NF, England



Hula Hoop - "The Loveliest Ring of Saturn" CD 10/44:35

I feel bad for Hula Hoop. They've been around so long and they never get any props other than the **Rachel's** thing (Rachel being the bass player). I was always intrigued because Rachel sang on an old **Boyracer** single and one guy has been playing with Stewart boyracer as Hulaboy for a long time, but it Hula Hoop always leave me cold. Maybe there's a reason that their shuffling and a little rootsy sound has always gotten lost in the shuffle. Sort of like an old shoe that was comfortable but now has gooey black stuff in the bottom and feels gross inside. Whatever that means, it's the feeling I get for a band that I want to like but can't find any definitive reason for doing so. Ya know? *Matt*

• Silver Girl, P.O. Box 161024, San Diego, CA 92176



Huntington Cads - "Introduce The New Sound" CD 14/37:43

For me, this is a disappointing release from the **Huntington Cads**. While there are a couple of nice tracks, and a couple that capture some of the energy, this is mostly pretty nondescript instrumental guitar music, often with the drums nearly gone from the mix, and generally dull sounding. Sorry if you find this to be cruel, but this just isn't very interesting. The acid test is remembering a release after listening. I didn't. It's not that it's not pretty or well played. It is. Tracks like "Besame Mucho" are stunningly pretty, but just shy of being MOR, separated from that genre only by the pure rich reverb guitar tone and the surf whammy. It just doesn't stick. Like a one night stand, great at the time, but the next morning, it just fades away. *Phil*

• Mai Tai Records, 16331 Gothard Street, Suite D, Huntington Beach, CA 92647, Phone: 1 (800) 45-DREAM E-mail maitai66@aol.com

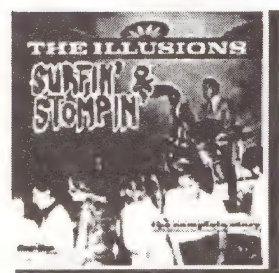


I Cosmonauti - "Just Surf" CD 13/29:58



This Italian surf band has an unusual approach to surf, with solid writing, Italian themes, reverbed Mediterranean guitar tones, and stunningly good writing. Some tracks remind me of the **Fireballs** in their sound and feel, but that is not an accurate characterization. They have their own style. There's one word for this band - infectious! A fine album of mostly original material with a fresh sound and light approach. - *Phil*

• OM_OM Music, Phone: 39/06/36001328, Fax: 39/06/3223926 E-mail suonirari@interbusiness.it



The Illusions - "Surfin' & Stompin'" CD 20/53:52

Known mostly for their amazing "Jezebel" single, this obscure band's entire output resides in this CD. So good to see it all hit the light of day. The disc features some rare demos and live tracks,, collaborations with Marlowe Stewart, and with Little Julian Herrera and Bobby Mason, plus a couple of fine tracks from the 1983 Rhino release by the **Wedge**, which featured Tom Brown of the Illusions. Much of their music is highly original. The material ranges from just rare to incredibly powerful and beautiful. "Jezebel" is an amazing version of the **Frankie Lane** classic. It totally pummels the living effluent out of you. Low-E menacing staccato powerhouse! Need I say more? Drummer Tom Brown wound up later in the Wedge. John Blair says that Tom told him this track was recorded with a single mic... yikes! "Nitemare" lumbers over constant wind sounds like in the old black and white ghost stories, evil sax, dark brooding guitar tone. **Marlowe Stewart & The Illusions'** "Earthquake" is so unusual that **Jon & the Nightriders** covered it on the "Fiberglass Rocket" album. Also here are a couple of tracks from Tom Brown's eighties band the Wedge, including the utterly stellar and gorgeous "Endless Sun," which shimmers, rolls, and simply charms. It is very pretty, melodic, quite fluid, and magical. *Phil*

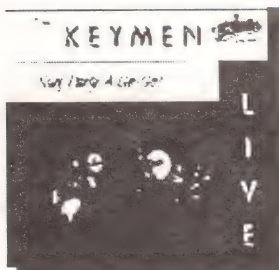
• Gee-Dee Music, Luruper Chaussee 125, Gewerbehof, Haus 8 A, D-22761 Hamburg, Germany, Phone: +49 - 40 - 89 96 35 05, Fax: +49 - 40 - 89 96 35 06, E-mail gee-dee@ t-online.de



The Incrowd - "So Fast" CD 5/12:40

Perky pop punk from this Ohio band. The songs are relatively like a "Fat" band (gee, I wonder which one! (whispering NOFX quietly to self)), but have a few interesting stops and starts that catch your ears as you are listening, along with an interesting lead guitar riff or two. Oh, and there is one kinda crappy ska punk song. Production problems plague the sound at times, as the afore mentioned leads sometimes get buried, but overall a decent effort. *Steve*

• Mr. Tuff Guy, PO Box 33544, Cleveland, OH 44133



The Keymen - "Surf Party A Go-Go!" CD 16/44:00

The Keymen were from Las Cruces, New Mexico. This CD compiles the Keymen's '67 and '68 releases along with 6 previously unreleased surf intros recorded in 1965. A couple of the surf intros are original, and the rest covers, some of which are retitled standards. The surf tracks range from really nice to jams. The vocal material is low grade cover band fair, with the psychedelic and garage punk genres having left this frat band behind. An interesting look into a fairly typical minor market band of the mid sixties. *Phil*

• Collectables Records, PO Box 35, Narberth, PA 19072, USA, Phone: (610) 649-7565 E-mail collectables@mindspring.com



Kid Dynamite - s/t CD 19/27:06

Judging from the artwork I was expecting Estrus-like garage punk. What I got instead was some damn fine hardcore from Philly featuring Dan and Dave from **Lifetime**. Refreshingly free of metallisms and posturing lyrics, these folks manage to be melodic without sounding like GreenFX. Grows on you until you find yourself grooving to such tunes as "Pacifer" and "Shiner". Definitely worth tracking down. *David*

• Jade Tree, 2310 Kennwynn, Wilmington, DE 19810



King Brothers - s/t CD 12/36:01

More raucous lo-fi/hi-octane punk rocknfuckingroll from Japan. While perhaps not as essential as **Guitar Wolf** (some of the songs could have been trimmed a bit), these folks still burn with enough fire and intensity to make this a platter worth possessing. *David*

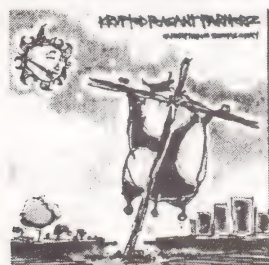
• Bulb c/o Surefire, 323 Somerville Ave., Somerville, MA 02143



Krontjong Devils - "On Tour" CD 16/33:02

Holland's **Krontjong Devils** belt out low fidelity ultra reverb garage surf, pummeling parties and frat houses across the land. This CD is a collection of wild imprecisely documented performances of boundless energy, including several vocals. High spirits masked somewhat under marginal sound. *Phil*

• Telstar Records, PO Box 1123, Hoboken, NJ 07030



Krupted Peasant Farmers - "Everything Seems Okay" CD 25/67:16

These Gilman Street veterans have been around since '90, so it's time to compile some stuff. These guys have plenty of good material to use. The band writes fast energetic tunes with whoa oh choruses, guitar riffs, and more than their quota of political lyrics. A good punk band that you owe it to yourself to hear. *Mel*

• Farmhouse, 448 Madison Dr., San Jose, CA 95123



Lagwagon - "Let's Talk About Feelings" CD 12/25:16

Veteran melodic punks put out a pretty solid effort. Sure, they have the trademark Fat band sound, but there are keyboards on two tracks, solid singing, clean production and some good pop hooks. Good tracks include "Love Story" and the "The Kids Are All Wrong", which starts with keys and moves to acoustic guitar. Included is a cover of **Agent Orange**'s "Everything Turns Grey". If you are into the **NOFX** sound alike thing, this is a contender. *Steve*

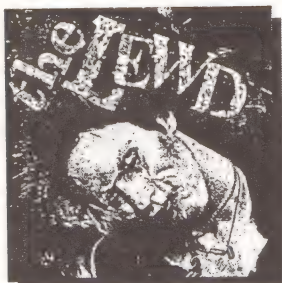
• Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119



Laika & the Cosmonauts - "Absurdistan" CD 13/45:40

This is the latest album from **Laika & the Cosmonauts**. After over a year, it finally gets out of Finland via a Warner release on a Japanese subsidiary. After all the wait, there are only a couple of tracks I really like. They seem to be moving into MOR territory, more Euro and less surf than ever. Extremely good playing on largely uninteresting tracks. *Phil*

• Evidence Records - no address. Laika & the Cosmonauts E-mail absurdistan@laika.pp.fi



Lewd - "Kill Yourself...Again" CD 29/62:42

Another item I've been waiting years for. A full retrospective of the late 70's/early 80's Washington band that put out a 7 inch w/ KBD fave "Kill Yourself", moved to San Francisco, and put out the classic street punk LP, "American Wino". Those two platters, and well as some demos and still-worthy outtakes, are provided for your musical pleasure Drop what you're doing and pick up this puppy today!! *David*

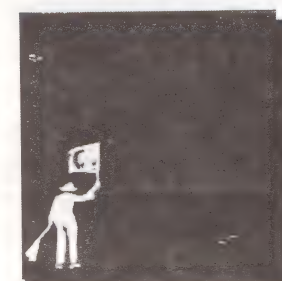
• Chuckie-Boy Records, 2802 East Madison #116, Seattle, Wa 98112



Lo-Hi - "...Kind of Like a Feel Good Thing" CD 11/24:07

Basically a duo - Hollis Queens on guitar/vox, Martin Owens on drums - going for a more raw but soul-ful garage feel. Kinda cute in spots, kinda weak in others. Overall, not too compelling a record. This actually made me want to put on a **Headcoatees** or **Cavegurls** (or even **Delta '72**) record instead. *David*

• Sympathy for the Record Industry

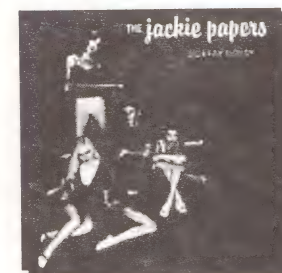


Guided By Voices - "Crown Prince of the Menthol Trailer" CD 6/10:27

This is a limited edition repress of a long-out-of-print (and very limited itself) '93 UK EP. However, it sounds like GBV decided that since not too many people were gonna get to hear the record they didn't have to put too much effort into it! "Songs" that sound more like pisstakes, throw-aways, or

literally like splinters of songs than anything else, with none of those cosmic melodies these folks are capable of. Only for anal GBV collectors who would pay \$100 for a 7 inch recording (only 23 made) of Rob Pollard's bodily functions. *David*

• Recordhead/Luna 1521 W. 86th St., Indianapolis, In 46260



The Jackie Papers - "Uckfay Ooyay" CD 11/23:24

Snotty punk similar to your favorites **Screeching Weasel** or labelmates the **Pink Lincolns**. Retarded lyrics and a completely unsurprising rendering of Weasel's "Hey Suburbia", don't leave me much to go on. I'm almost surprised there isn't a song called "Reading Sucks". Really hi-fi recording that I think had some help from a **Descendent**. The band name is a "Puff, the Magic Dragon" reference according to Mel, though I didn't catch it! The cover has a not-unattractive member of the band lifting her skirt. I have to admit that I like that part though I cannot approve it aesthetically, morally, or intellectually. *Matt*

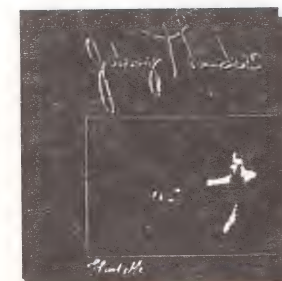
• Stiff Pole Records, P.O. Box 20721, St. Petersburg, FL 33742



Jets To Brazil - "Orange Rhyming Dictionary" CD 11/52:47

The first release by the new project of Blake from Jawbreaker, working with Chris formerly of Texas Is The Reason and Jeremy from Handsome. This continues the move from punk pop to more slowly paced melodic tunes that began on "Dear You" and owes much to new wave, in particular the Psychedelic Furs. Included in the mix are keyboards and strings, along with some very crunchy at times guitar work. I really liked songs like "King Medicine" and "Sweet Avenue", and there is no doubt that Blake can still turn a phrase and sing it like few others do. I recommend this highly, although if you were one of those bitterly disappointed in the last Jawbreaker record, then this isn't really going to be your cup of tea. But to me, it shows that Blake was more behind the changes than Geffen, and that he will continue to write and sing strong, emotional and melodic songs. *Steve*

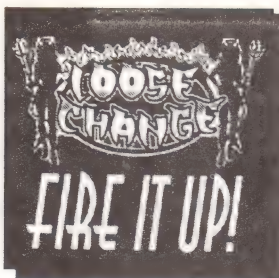
• Jade Tree, 2310 Kennywynn Rd., Wilmington, DE 19810



Johnny Thunders - "Hurt Me" 10 inch 20/24:00

Licensed from Last Call Records by Munster in Spain, limited to 700, and pressed on purple vinyl, this captures Thunders acoustically, just him and a guitar, from 1983. Some pretty strong tracks, especially the title cut, and a couple of interesting covers, like "Eve of Destruction" and **Dylan's** "It Ain't Me Babe". The work is a little too inconsistent for my tastes, and I much prefer him with a full band, but completists should take the time to look for this. *Steve*

• Munster, PO Box 18.107, Madrid, 28080, Spain



Loose Change - "Fire It Up" CD 13/32:57



This is a band that gets better with each release. A strong melodic punk pop/bordering on hardcore band that has enough hooks, especially on the lead guitar to keep your head bobbin' and toes tappin'. The vocals are strong, and the songs have an increasingly mature quality lyrically. This includes a great cover of the **Primitives** "Crash", with vocal help from Cinder Block of **Tilt**. Steve

• Coldfront, PO Box 8345, Berkeley, CA 94707



Mad 3 - "Teenage Delinquent" CD 12/35:44

The **Mad 3**, from Japan, are the logical step children of **Blue Cheer** filtered through Leland's gene pool. They know no bounds of ugliness when it comes to huge guitar tone. Unfortunately, they also know no bounds of cheap recordings, which mask much of their prowess and monstrous grodie edge. Some nice stuff here, especially the inspired surfably version of "Caravan" and the dark and gloomy "Bangalore." You might hear influences from the **Blazers** ("Bangalore" mistitled "Ali Baba" courtesy **Jackie & the Cedrics**), **Duane Eddy**, and **Bo Diddley**, but it is the **Blue Cheer** uglier than though edge that separates this lo-fi act from the pack. Like Britain's **Voodoo Child** gone mad, or **Les Paul** after too many **Huevos Rancheros**. Entirely too cool. *Phil*

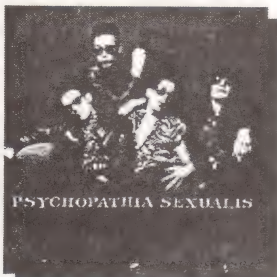
• Time Bomb Records, Toporo 51 Bldg. 3F, 2-18-18 Nishi-Shinsaibashi, Chuo-ku, Nishi-Shisainashi, Chuo-ku, Osaka 542, **Japan**



Madison Trio - untitled LP 12/35:00

This rockabilly band sports a tight sound, and a soft spot for instros with a little surf influence and a rockabilly mindset. Their rockabilly stuff tracks are splendid, full bodied, and an 8 on Big Myke Destiny's famous Stomp-o-meter. Their instros are solid and entertaining, with influences and sources from **Booker T. & the M.G.'s** (less the keys), to the **Scarletts**, with touches of **Link Wray** and the **Pyramids**. *Phil*

• Middle Class Pig Records, Erlenweg 4, 72076 Tübingen, **Germany**, Phone: +49-7071-44315, Fax: +49-7071-44379 E-mail middle_class_pig@t-online.de



Makers - "Psychopathia Sexualis" CD 13/38:29

Yep it's the controversial new one from da boys. They're still doing the garage rock thang, but they're branching out a bit, with more polished production (with help from **Jack Endino**), and taking some liberties with their sound, some of which they really shouldn't have taken. (these guys aren't able to pull off the slow songs just yet) Still, there's enough boppin' tunes like "Deliver your Disease" and "Turn up the Century" to reassure us they haven't lost it yet. Worth getting used. *David*

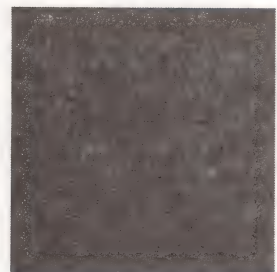
• Estrus, PO Box 2125, Bellingham, WA 98227



Malibooz - "Malibooz Rule" CD 22/63:44

The Malibooz have a long history. They were a surf band formed during the heyday of surf in New York City as the Malibus. John Zambetti and Walter Egan subsequently moved to California. In 1981, they reunited with original Malibus Chris Murray, Tom Scarp, and Dennis Lopez to record a remake of their sixties single "Goin' To Malibu." The sessions were released on Rhino in 1981. Tracks from the disc have been used in films and television. Among their fine California pop vocal stylings is an instrumental called "The Fluorescent Hearse." This CD release includes not only the complete 1981 Rhino album, but 9 bonus tracks as well, including a couple of stellar instrumentals. Incidentally, the hottest tracks here are the longboard and shortboard versions each of "Tower 9" and "Firestorm At Surfrider." "Tower 9" (shortboard version) features Johnny Z's son, Johnny Z, Jr. playing lead guitar. He was 9 when this was recorded! *Phil*

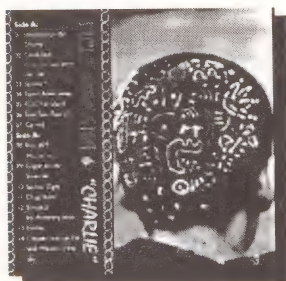
• Malibooz Music, 23852 Pacific Coast Highway, Cabana 380, Malibu, CA 90265 E-mail malibooz@prodigy.com



Craig Mauro - "Variety of Experience" CD 10/39:18

His list of Inspirations (**James Hetfield**, **Joe Satriani**) should tell you all you need to know. In case it doesn't, this is just another disc from yet another up-and-coming wannabe guitar-hero. Once you put on a record from **Eugene Chadbourne**, **Derek Bailey**, or even **Fugazi** or **My Bloody Valentine**, you can't help but see how little he's really pushing the limits of what one can really do with a guitar. All flash, little substance. *David*

• Deep Variety Music



Melt-Banana - "Charlie" CD 14/35:36 ★

Yowza!!! Spastic, intense, varied hardcore that takes liberties with the genre. With female vocals that don't conform to the "GRRRRRR" norm and touches of noise and dada thrown into the music, you know we ain't talking about no generigrind here. Next time some "I've-outgrown-punk" putz tries to convince you that there's nothing original happening within HC anymore, put this on and watch his/her head explode! Good live show too! *David*

• A-zap Records/Revolver 2525 16th St., 3rd Fl., San Francisco, CA 94103



The Mods - "Twenty 2 Months" CD 21/53:14 ★

The Mods were a Toronto mod influenced punk band circa '79. Their one classic single "Step Out Tonight" is included here along with equally classic tuneage that had never seen the light of day, including their local radio hit "Between Four Walls". But there are even better songs here than either of their hits, and it all sounds great, aided by the **Chris Spedding** remix. *Mel*

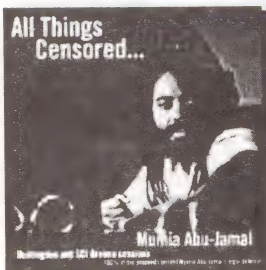
• OPM, Box 227 Station F, Toronto, Ont., **Canada** M5S 2S7



Moral Crux - "Something More Dangerous" CD/LP 14/42:00

The first full length from these guys in a while. Leave it to Ben to get these guys on a label that will hopefully get them the recognition they have deserved for a long time. Socially conscious lyrics over quality pop-punk songs; in fact this is more pop than I remember them being in previous efforts. It serves them well however, and will maybe finally get this NW fivesome over the top. *Steve*

• Panic Button/Lookout!



Mumia Abu-Jamal - "All Things Censored..." CD 36/73:31

This is benefit CD of Mumia Abu-Jamal's "radio" commentary from death row in Pennsylvania. His commentary runs the gamut of social issues from NAFTA, the US blockade of Cuba, welfare reform, and of course, the death penalty. Also included are several celebrities who lend their support to this project by including their own words, either about Mumia or the injustices he speaks about. Included are Martin Sheen, Alice Walker, Dr. Jocelyn Elders, and Cornel West. All proceeds will benefit the Mumia Abu-Jamal legal defense, so if you are interested in hearing from a voice that has not given up his fight for life, despite the odds, pick this up. *Steve*

• Alternative Tentacles PO Box 419092, San Francisco, CA 94141 / AK Press, PO Box 40682, San Francisco, CA 94140



Negativland - "Happy Heroes" CD 8/26:36

On their latest EP, N-land sets their target sights once again on advertising, this time with mixed results. Most of this is either better in concept than execution (the reworking of OJ's infamous exercise video into "OJ and His Personal Trainer Kill Ron and Nicole" with appropriate samples and sound effects) or fall prey to overkill (which may have been the point). Has its moments, especially on the first few listens, but ultimately not one of **Negativland's** better efforts. *David*

• Seeland, 1920 Monument Blvd. MF-1, Concord, CA 94520



Nobodys - "Greatasstit's" CD 52(!)/72:27

A compilation of most of the Nobodys material, and it opened my eyes a little bit, as some of the songs were more melodic than I thought they'd be. Everyone knows the Nobodys play Wimpy era Queens inspired snot punk, but there are the occasional forays into poppier material, especially everything that Julie Disaster sang on. Geez, I don't think anyone could sound more like Blondie if they tried. If you like the Nobodys and are missing some of the 7 inch records, then go get this. *Steve*

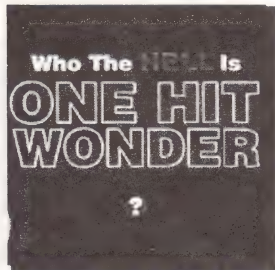
• Hopeless, PO Box 7495, Van Nuys, CA 91409



Jack Oblivian - "So Low" CD 11/27:31

Buncha home recordings from Oblivians man, but don't expect any **Sebadoah** wannabe trax here. Jack gives us lo-fi punk, slow rock (a track or two of which reminding me of the **Gun Club** for some reason), and a couple tracks with some, uh, experimental touches. Not something to give up one's day job for, but probably a nice treat for **Oblivians** fans. Good cover of **New York Doll's** "Trash" as well, but "Mama Don't Get Off" with it's catchy R&B tune and male/female vocals steals the show. *David*

• Sympathy for the Record Industry



One Hit Wonder - "Who The Hell Is" CD

Pretty good melodic punk tunes, gritty vocals over songs that have a few hooks, but aren't overly pop. This isn't bad, and I'm sure they would fit in well on one of those summer mega tour things, but there isn't anything new here. *Steve*

• Nitro Records, 7071 Warner Ave., Suite F-736, Huntington Beach, CA 92647



Pagans - "Live Road Kill 1978-89" CD 27/66:05

The **Pagans** who hail from Ohio have a legitimate claim as being one of the all time great American punk bands. There are some outstanding compilations of their classic studio recordings, with "Buried Alive" perhaps the most definitive and essential. As far as these live recordings go, the sound quality leaves a lot to be desired. So much in fact that even a **Pagans** diehard could get by without it. *Mel*

• Sonic Swirl, PO Box 770303, Lakewood, OH 44107



Pansy Division - "Absurd Pop Song Romance" CD 19/57:54

Well I guess every band has a maturity record, and I guess it was about time for the P.D. No more odes to the rimmer, it's time to be contemplative! A bit weird though, since the whole premise for the band seemed to be expounding on the wonders of gay sex in extremely steamy and naughty terms. Originally, I thought that I actually liked the move, because while the joke was funny for a single, it worth thin real fast. The problem now is that there is little to distinguish Pansy Division from other generic punky power-pop bands that you might hear on one of those used bin "Yellow Pills" compilations. Sure I didn't like them before, but at least I admired them, and I couldn't deny that they were different and gutsy. Now I am just underwhelmed by a more listenable, but less necessary, record. And while I hate to bitch in reviews, I really think that Steve Albini was an inappropriate choice for this record. Despite the fact that I cannot stand his terrible snare sound, Albini does well with loud, abrasive records. His style is too bulky and and massive for such melodic music, and it only serves to drag down the bounce of the tunes. *Matt*

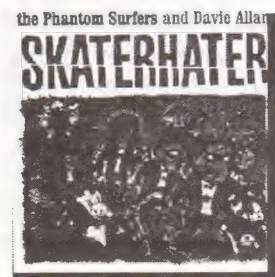
• Lookout!, P.O. Box 11374, Berkeley, CA 94712



Pastel Six - "Cinnamon Cinder" CD 20/48:55

Having previously only heard their hit single "Cinnamon Cinder" and it's intro B-side "Bandito," I had little to base an understanding of the band on, and even less to justify their reported extreme popularity as house band at Bob Eubanks' "Cinnamon Cinder" club. After listening to this whole CD, it becomes clear that they were one fun band, unpretentious, and utterly silly. They embraced the pure fun or rock 'n' roll without any pretext of art - just good fun. From this new view, I can easily see how they were the party band of choice on weekend nights at the CC. This is the sort of band that creates a perfect backdrop for your party, not the sort of band you'd sit listening to, mesmerized by the artistry. Too too fun. Oh, yeah, besides the handful of totally fun pop vocals, there are a bunch of really cool intros as well. *Phil*

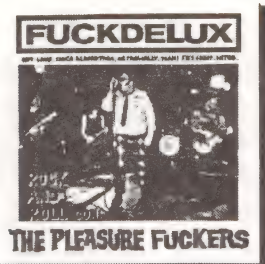
• Garland Audio, 8300 Tampa Avenue, Northridge, CA 91324, Phone: (818) 993-8822



Phantom Surfers with Davie Allan - "Skaterhater" CD 15/33:20

The latest issue from the Phantom Surfers sports collaborative work from Davie Allan, King Fuzz and master of the square wave ax. There are many fun moments here, and some solid playing as well. The recordings are largely ambient, but less lo-fi sounding than some previous releases. Davie tells me it was recorded on a two track with one track broken. I have just one question. Why isn't it **Davie Allan with the Phantom Surfers**. Certainly, Davie is the legend. There are twelve intros, and three dreadful vocals. *Phil*

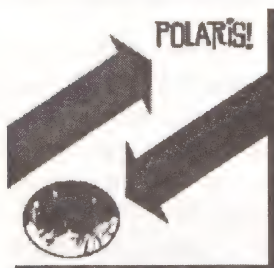
• Lookout Records, PO Box 11374, Berkeley, CA 94712



Pleasure Fuckers - "Fuckdelux" CD 6/16:41

Very cool garageish punk rock from Madrid. **PF** take a buncha songs from various sources (**Dick Dale**, **Rose Tattoo**, and **Rod Stewart**, among others) and make them all sound like they could be coming from some raging punk band playing at the Purple Onion. Definitely worth your time and money. *David*

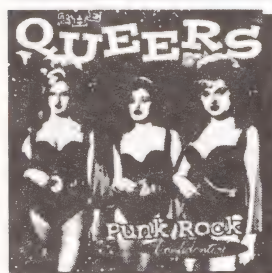
- Sympathy for the Record Industry



Polaris! - "Untitled" CD 18/42:17

Very clean playing with writing that suffers from too obvious homage to **Laika & the Cosmonauts** and **Los Straitjackets**, strained through European instro sensibilities. Some bright spots, some not. Nothing here really stands out, nor do any of the tracks suck. Just "C" grade instro fair. *Phil*

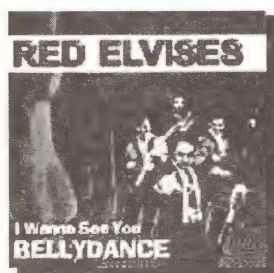
- Iglu Music Group, PO Box 122 Station P, Toronto, ON M5S 2S7, Canada, Phone: (416) 944-9624
E-mail iglu@aracnet.net



Queers - "Punk Rock Confidential" CD 15/38:24 ★

After all these years and countless releases you'd think Joe King would be running dry. Guess again because he's got a whole new band and a revitalized sound. Producer Mass Giorgini has blessed this project with a sweet touch. I don't know why **Queers** did a video for "Tamara Is a Punk", since there are some real gems here, too numerous to name. Joe is indeed the King of pop-punk. *Mel*

- Hopeless, PO Box 7495, Van Nuys, CA 91409



Red Elvises - "I Wanna See You Bellydance" CD 14/53:28

The **Red Elvises** hit with another fine album of their unusual Russian surf-rockabilly-ska-kitchen sink blend. This time out, we only get two instros, but both are great, one soft and islandic. The band is Zhenya - guitars, Avi - drums, Igor - guitar, and Oleg - bass. For my pennies, the highlight is the wonderful "El Nino." It is a mighty spirited "Miserlou" influenced number, with ample Russian rhythm and surf melody. The double picked lead is quite tasty, and the playful nature of the song is very infectious. It's a long track, but the blend of twin leads, Russian rhythms, surf, and pure fun keep the interest up throughout. Melodic and magnetic. This is one fun band. *Phil*

- Shoobah-Doobah Records, PO Box 5155, Santa Monica, CA 90409



Revollos - "Wireless Recordings" CD 16/47:40

Yep, it's the long-awaited collection of BBC sessions (or at least the ones that didn't get wiped by the species *BBCus Engineerus Fuckungus Stupidus*) from everyone's fave offshoot of the similarly late-and-lamented **Rezillos**. These folks always specialized in pop that was as colorful as their 60's-space-age- cartoon outfits. Three of these session are from the early 80's, while the fourth one dates from their brief 90's reunion. The 80's sessions feature some songs that were later changed or edited on their later "official" release, with most of these takes falling square into the "fab" category. Even most of the reunion tracks are nice and boppable (though trying to redo a classic like "Motorbike Beat" was an audible mistake). Definitely worth picking up, especially for **Revollos** fans young and old. *David*

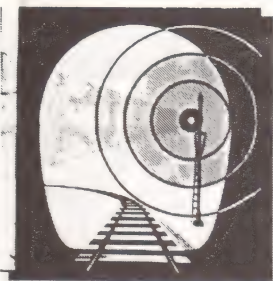
- Vinyl Japan, Hamada Building 1F, 4-7, 7 Chome, Nishi Shinjuku-ku, Toyko, Japan



Rip Chords - "Hey Little Cobra" CD 18/35:34 ★

The **Rip Chords** had a strange career, in that once they got into the studio (if they were even allowed in) their producers Bruce Johnston and Terry Melcher took over, rarely even letting the band sing on their own records. Sometimes the band would be on tour while Bruce and Terry would be in an L.A. studio recording their next hit. The situation was a concern to the executives and lawyers at Columbia records who feared the actual band's contract was being breached. Ultimately the brass decided not to stand in the way of hit records. The Rip Chords released two albums in their career, "Hey Little Cobra" and "Three Window Coupe". Although both have been reissued on Sundazed with bonus tracks, the best Rip Chords CD available is this version of "Hey Little Cobra" on the Request label. The disc contains the entire classic first album plus all the best tracks from the second album. 18 songs, quite a package of high energy, over the top surf and hot rod tunes with a unique sense of fun. *Mel*

- Request, no address



Rocket From the Crypt - "All Systems Go" CD 19/54:13

If you thought this was gone forever with the demise of Cargo, you can breathe easier now. A collection of 7 inch trax and other rarities dating from the early 90's, back in RFTC's inarguable prime. Punk Rock, Frat Rock, or "just" plain Rock and Roll (more like a combo of all three) these folks could smoke like no one else. No new tracks tacked on for this reissue, but if you missed this the first time around then pick this puppy up today!! *David*

• Sympathy for the Record Industry



Ruby Falls - Heroines CD 11/52:57

Ruby Falls plays the sort of music that I've never been too fond of - the kind that sounds like Rodan. It screams but never rocks, it churns but it never erupts, difficult but not difficult, odd drum arrangements and time changes all over the place. But it just doesn't appeal to me or maybe I just don't get it. This is the kind of music that charts in CMJ but nobody buys. This is the kind of music that you hear on college radio and forget. It's not bad, I just don't understand it. I can't recall any other all-female bands in this genre though (except maybe **Scrawl**, but they can be more catchy), so I guess there is some originality involved here, or at the very least, novelty. Go buy a Rodan record first. *Matt*

• Silver Girl Records, P.O. Box 161024, San Diego, CA 92176



Schrasj - "f" CD 10/41:47

Wow, this is a surprise. I always thought this band was throwaway indiepop with a pig-tailed girl with a pink cardigan. As usual I missed the bus. This is useful music-background music for driving, sex, sleep, reading etc. This record could as likely be on Darla as it could be on Kranky-sleepy grooves that won't lull you to sleep if you don't let it, and just as pleasant when being ignored as it is full-blast on your car stereo. File next to the first **Tortoise** LP and the un-shitty **Sea and Cake** stuff. *Matt*

• Ojet Records, 2055 Westheimer #165, Houston, TX 77098



The Searchers - "The Greatest Hits Collection" CD 20/49:05

"When You Walk In The Room" is one of the ten best songs of the '60s British invasion. After being disappointed by previous Searcher's collections, I'm glad there's a new one that gets it right. More than 30 years later this music really holds up! The Searchers really knew how to sing and play and arrange, and most of all which songs to borrow. John Ford would be proud. *Mel*

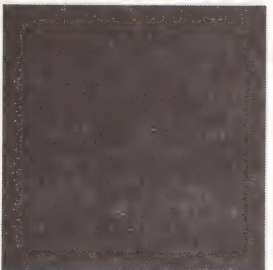
• Castle Select, UK



Shake Appeal - "You're Too Rich" CD 13/39:32

Melodic alternative with some 70's pop influence in there as well. Not bad for the genre, but really doesn't stand out in a currently-crowded room. Try **Redd Kross** for better tuneage in this area. Not to be confused with the 80's Aussie HC band with the same monicker. *David*

• Go Kart, PO Box 20, Prince Street Station, New York, NY 10012



Shop Assistants - "Will Anything Happen" CD 16/24:07

The best pop album of all time? Close 'enuf! A reissue of their classic '86 LP, (along with 3 EP tracks), this platter provides 16 slabs of seminal superlative "C86" fem-voxed pop. From punky faster-paced tunes like "I Don't Want to be Friends With You" and a cover of the **Pleasure Seekers'** "What a Way to Die" to slower, more melancholy songs such as "Somewhere In China" and "Before I Wake", the Assistants show why they ended up influencing many a band and lifting many a broken spirit. The only caveat I could make is that the usually-generous Overground label provided only 3 bonus tracks on this reissue; surely there's a lot more comp/demo/ live/BBC sessions tracks floating around out there. Other than that gripe though, this is pure heaven. Needless to say, my fave of the issue. Pick this up TODAY!!! *David*

• Overground, PO Box 1NW, Newcastle Upon Tyne NE99 1NW, UK



Slackers - "The Question" CD 19/68:05

Straight outta Brooklyn mon it's da rock steady ting. Here's eight guys who take their ska, rock steady, reggae, and calypso influences and craft a varied collection of music that shows a heartfelt love of the genres. Much of the contemporary music in that vein comes off cold, whereas this is warm and soulful. "Knowing" is my pick hit, check it out mon. *Mel*

• Hellcat, 2798 Sunset Bl., L.A., CA 90026



Snubnose - s/t CD 11/36:18

Local punk rock that's okay, but lacking a certain spark or fire, or something that would have made this memorable either way. Doesn't rule, doesn't suck. *David*

• Sin City, PO Box 8345, Berkeley, CA 94707



Stereo Total - s/t CD 17/51:20

First domestic full-length from this band. They're based in Germany, but with members from all around the world, which may account for the international sound of this slab. A mixture of dance, indie pop, 60's French pop, EZ listenin', a touch of punk, and who knows what else make this a tasty stew. They run out of steam near the end, but when they're on, it makes for a fun ride. *David*

• Bobsled, POB 6407, Aurora, Illinois 60598



Steward - "Goodbye To Everything You Love" LP 19/46:44

This is a solo project from Stewart Anderson of **Boyracer** and **Hulaboy**. I love his vocals, which always add a lot to his music. This might be called experimental pop, with acoustic strumming over chopped up sampled beats and bits and pieces of found sound. It's a varied and moody collection, of which the brilliant hybyrd "Can't Force The Hand" is the stand out track. *Mel*

• \$12 to 555, PO Box HP41, Leeds, UK LS6 4XN



Suicide - "Zero Hour" 10 inch 5/22:05

Five songs taken from a 6/78 show in Berlin (w/ the "96 Tears" cover originally on the second pressing of the first LP), this shows how mesmerizing and intense **Suicide** could be before Ric O. got his slimy hands on them. Song quality's a bit raw, but just enough to actually work in the band's favor instead of obscuring them in ultra lo-fi, or smothering them in polish. Ltd. to 750 copies so start hunting. (note: there's a full-length domestic CD out on Zero Hour with a second show from NYC 5/78 tacked on. However, the 10" does offer "track separation - something that's sorely missing from the CD, where you have to fast forward 15 minutes or so to get to "96 Tears" - and just plain looks better in terms of artwork and format. Fuck it, just get them both) *David*

• Munster, Apdo. 18107 -28080 Madrid, Spain

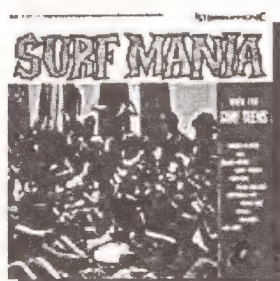


Sunnychar - "Complete Collection" CD 14/51:55



Sunnychar have developed a huge cult status in their native land, and a good sized cult status in the USA as well. The Tokyo band who never toured outside Japan were lead by Momoko Yoshino, a major talent who's been in a number of Japanese indie bands. The band recorded 14 songs before splitting up several years ago, and this posthumous release is a real find for collectors. Though some might find them similar to **Shonen Knife**, their indie DIY ethic really sets them apart. This music seems as fresh and exciting now as it did three years ago. *Mel*

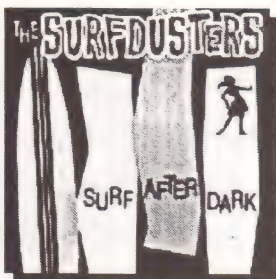
• Pushbike, Musashino-Bldg 4F, 1-11-11 Minamicho Kichijoji, Tokyo 180, Japan



Surf Teens - "Surf Mania" CD 17/34:12

This is a reissue of a rare album, originally released on the cheapo Sutton label. The songs are all all covers. The playing is better than the usual cover band release, mostly being vanity issues. This set is well played and has a unique character. The disc includes several previously unreleased sessions, the entire Sutton album, plus a track from the "World Of Surfing" compilation. The album is much more rare than it is important, but it is a worthwhile look at one of the lower echelon bands of the Central Coast of California. Heavily influenced by the **Original Surfaris**, this band was from Atascadero, California. I had read somewhere that they were from Morro Bay. I'll trust Deke Dickerson's liner notes on this one. The recording style was from the "you play quiet and it comes out loud here" school, which mostly means low energy performances. The sound is consistent, but damped with the high end rolled off to compensate for the mostly vinyl sources. *Phil*

• Bacchus Archives, A Division Of The Dionysus Empire, PO Box 1975, Burbank, CA 91507, E-mail DDionysus@aol.com



The Surfdusters - "Surf After Dark" CD 15/45:01

This is the second CD from Canada's granddaddy surf band, the **Surfdusters**. They again demonstrate that they are not bound by silly notions of trad limitations, but rather explore further their rich intro appreciation and history. The CD includes "Henpecker" recorded live at their appearance at Summer Surf III in 1996. It is completely out of character with their usual sound, a countrified romp, aimed squarely at the same square dance that **Los Straitjackets** often find themselves funnin' in. It's a mighty joyous body bouncer, with a bunch of energy. This is a fine CD. *Phil*

• Fireball Records, 4337 Percival Avenue, Burnaby, B. C. V5G 3S4, Canada



SurfLounge.com - "Music & Vibes" CD 13/35:22

"Crazy" Joe Fleming's surfanova lounge vibes come to CD. There's not one shred of surf intro here, but rather a full slab of intro lounge, slightly jazzy, vibes lead with keyboard, bass, and percussion, all recorded live while bar goers talk and laugh. Likely the backtrack is sequenced accompaniment. The whole "vibe" is a backdrop for a cocktail party for surfers on the H.M.S. Forget. There's no shortage of smoky bar scenery, and patrons ignoring the performance in droves. The noodling music is a perfect foundation for some movie scene at a neighborhood lounge. As a surf CD, it's entirely avoidable. As a party favor for your next cocktail event, it will fill the room with the required vibes without detracting from the mixing of the party goers. No Dirt stars, just an olive and a swizzle stick for the coat closet. *Phil*

• Crazy Joe's Surf Lounge E-mail fleming@thegrid.net

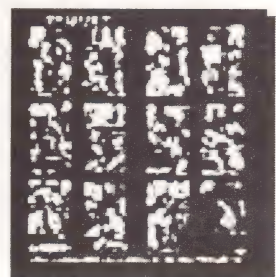


Sweet Things - "Lo-fi Is a 4 Letter Word" CD 18/47:59



When this band started recording in a Vassar basement in 1990 thinking they were the **Velvet Underground**, they never knew they'd be the most under-appreciated American band of the '90s. Talk about underground, I never even knew they had put out a third single until this compilation of all their recordings came out. Heck, I may be their biggest fan and I've never even seen them play, even though they've apparently played many times in the Bay Area. "Planet Love Is On Fire", taken from the band's first single remains the high point of American rock 'n roll in the '90s. *Mel*

• Cut-out, 740 35th Ave., S.F., CA 94121



T-Shirt - "What's Wrong With You is Wrong All the Way Through You" CD 9/41:33

Kansas band with a terrible band name that sounds like a lot of other midwestern bands, but I like this one a little better than most. Tiptoe-ing melodies that whisper down your spine, riding on purposefully monotonous instrumentation. Not bad, though it doesn't ever really stick to my ribs, and it pissed me off when they said at some point "even Michael Jackson has got soul". Hey lame-shirt, have you ever heard *Off the Wall*? Obviously not, or you'd have some idea of what soul is all about? Michael Jackson *is* soul baby, so get with it! I guess you might like this if you like Butterglory or something like that. *Matt*

• Silver Girl, P.O. Box 161024, San Diego, CA 92176

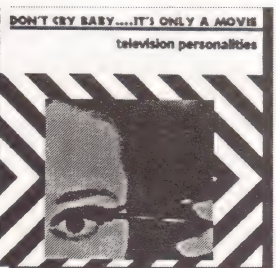


Tank - "There Is No "I" In Band" CD 13/32:51



A fine collection of songs from this SoCal band, fast paced punk pop, with nice hooks, noodley lead guitars, interesting changes in the melodies, and vocals that seem to stretch their limit on some of the songs. The band that I thought of first when I put it on was a faster "Kerplunk" era **Green Day**, but there is also lots of **Descendents** influence as well. Included is a great cover of **Joe Jackson's** "I'm The Man". This is a pretty great release, I've listened to it a bunch of times and heartily recommend it. *Steve*

• Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701



Television Personalities - "Don't Cry Baby...It's Only A Movie" CD/LP 10/42:00



Where's Bill Grundy now indeed. It seems like the TVPers have been cranking out good music since forever, and there's talk this could be their last time around. Some inspired choices for songs to cover, **Psychic TV's** "Godstar", **Razorcut's** "Sorry To Embarrass You", and **George Harrison's** "Isn't It a Pity" among them. It's all good twee fun, sounding like a rehearsal on a couple tunes and not taking itself too seriously. *Mel*

• Damaged Goods, POB 671, London E17 6NF, England



Templars - "Phase II" LP 13/39:30

Multi-racial skin band who have some decent tunes in the Oi vein. Unfortunately, weedy production and weedy guitar really sinks this.. Unlikely to incite a revolution from the streets, much less encourage anyone to get the next round at the local pub. *David*

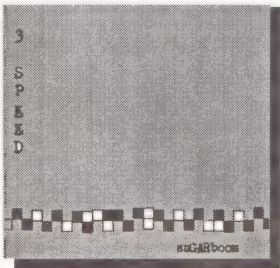
• Vulture Rock, POB 40104, Albuquerque, NM 87196



Archie Thompson - "The Legend Of Johnny Surf" CD 13/35:22

This CD is in the soulful groovin' sax mode mostly, produced by and for surfers, about surfing and definitely in the tube. There is quite a bit of Pachuko Soul influences from the vintage days of Central Valley and East LA bands like **Jim Duval & the Gauchos**, **Jim Waller & the Deltas**, the **Rhythm Kings** and **Soul Kings**, and there's even some of **Dave Myers & the Surftones'** "Luau" mentality at work. As a surf record, meaning the musical genre, it resides on the outskirts of town, near **GT Stringer's** neighborhood, but neither jazz based, nor as exciting as that band's work. It is a very pleasant CD of mostly intro sax 'n' roll for the lifestyle. There's no shortage of fine musicianship and very listenable tracks. It's worth searching out. Just don't expect traditional "surf music." Archie Thompson's solo project primarily shows off his sax playing (tenor, alto, baritone, and soprano), but Archie also plays piano, clavinet, bass, electric and acoustic guitars, drums, and occasional vocals on some tracks. He is supported by a sizable cross section of the Thompson family, with Michael Thompson - guitar and lap steel, Trish Thompson - vocals, and Jeff Thompson - vocals, plus Mike Lewis - drums, Buzz Barnaba - guitars, "Big" Jim McDonald - vocals on some tracks, and Phil Rowley - bongos and congas. *Phil*

• Stat Records, PO Box 19127, San Diego, San Diego, CA 92159



3 Speed - "Sugarboom" 12 inch 5/35:00

Plodding psychedelic pop music with hints of "You Made Me Realize"- era **My Bloody Valentine**, comfortably file-able next to your **Brian Jonestown Massacre** records. The B-side, an interminable epic not suprisingly titled "Rock Opera", introduces the listener to levels of self-indulgence unheard since the likes of **Queen**, but the necessary irony is nowhere to be found and Mr. Cue Switch is forced into action to curtail the tedious display of vinyl misuse. In all fairness, however, the four A-sides are decent verging on quite good and might be a nice soundtrack for a slow drive out of town. *Matt*

• Strawberry Fields Music, 1624 S.E. Stark Portland, OR 97214



Toilet Boys - "Mail Itch/Dream Action" 10 inch 4/11:09

I haven't had the pleasure of seeing their infamous live show, but they're sure no slouches in the studio. "Mail Itch" is influenced by late '70s punk. Then comes a **New York Dolls** like version of **Poison's** "Talk Dirty To Me" which steals the show. The pair of songs on the flip are in the vein of punk that fans of the "Killed By Death" series will enjoy. My copy's on clear vinyl. *Me!*

• HyPurrr, PO Box 566 Prince St. Station, NYC, NY 10002



Treblemakers - "Flippin' The Bird" CD 16/35:52

Canada's Treblemakers second album and first CD. All I can say is WOW! This is miles ahead of their first vinyl release in every way. Infinitely better sounding, and full of their signature vibrance. The mix is clean and well balanced, except for my personal preference of bringing the lead guitar more into the foreground. Right from the lead track "It Came From Uranus," from the crunchy reverb kick, this track endears itself to you. The melody riff is very strong. The rhythm is solid and infectious, and the spirit of the performance is very fine. Powerful and energetic. The double picking is well metered, and the sounds are mighty surfy. There are several powerful covers of **Jim Messina and the Jesters** tunes, including "High Voltage," "Yang Bu," and "The Jester," plus a grand cover of the **Fender Four's** "Mar Gaya." The originals are just that, original in writing and style. While most of the material is of the faster persuasion, some tunes like "Titanic" and "Annihilation" are more like Croatia's **Bambi Molesters**, melodic and very well arranged. A very good rockin' surf disc. *Phil*

• Gee-Dee Music, Luruper Chaussee 125, Gewerbehof, Haus 8 A, D-22761 Hamburg, Germany, Phone: +49 - 40 - 89 96 35 05, Fax: +49 - 40 - 89 96 35 06 E-mail gee-dee@t-online.de

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Indie Charts

The SP Chart is based on a poll of radio stations and retailers who have traditionally supported indie labels. It is not in any way intended as an endorsement of any of the records by SP magazine.

The SP Chart - Spring '99 America's Only Official Indie Chart

- 1 Belle & Sebastian | *The Boy With The Arab Strap* | Matador
- 2 Beck | *Mutations* | DGC
- 3 Cat Power | *Moon Pix* | Matador
- 4 Jets To Brazil | *Orange Rhyming Dictionary* | Jade Tree
- 5 Various Artists | *Big Hits Of Mid-America* | SOMA/PlumSimilar
- 6 Templars | *Phase 2* | Vulture Rock
- 7 Cardigans | *Gran Turismo* | Mercury
- 8 Julie Ruin | *Julie Ruin* | Kill Rock Stars
- 9 Club 8 | *The Friend I Once Had* | March
- 10 Field Mice | *Where'd You Learn To Kiss That Way?* | Shinkansen
- 11 Agnostic Front | *Something's Gotta Give* | Epitaph
- 12 Electric Frankenstein | *I Was A Teenage Shutdown* | Estrus
- 13 Melt-Banana | *Charlie* | A-zap
- 14 Queers | *Punk Rock Confidential* | Hopeless
- 15 Rondelles | *Fiction Romance* | Smells Like
- 16 Hellacopters | *Super Shitty To The Max* | Man's Ruin
- 17 R.E.M. | *Up* | Warner Bros
- 18 Lagwagon | *Let's Talk About Feelings* | Fat Wreck
- 19 Stereolab | *Aluminum Tunes* | Drag City
- 20 Various Artists | *Velvet Goldmine - Soundtrack* | London

Rotten Record Chart - Spring '99

- 1 Clash | *Give 'Em Enough Rope*
- 2 Elvis Costello | *Armed Forces*
- 3 The Residents | *Buster & Glen 7"*
- 4 Public Image Ltd. | *Public Image*
- 5 The Jam | *All Mod Cons*
- 6 Police | *Outlandos D'Amour*
- 7 Lene Lovich | *Stateless*
- 8 Nick Lowe | *American Squirrm 7"*
- 9 Cramps | *Human Fly/Domino 7"*

SP is reprinting the Rotten Record Chart with the kind permission of Dirksen-Miller Productions who published the chart weekly, starting in 1978, as part of a flyer to promote their shows at San Francisco's two most popular punk venues of that era, Mabuhay Gardens and On Broadway.



#1 Twenty Years Ago Today



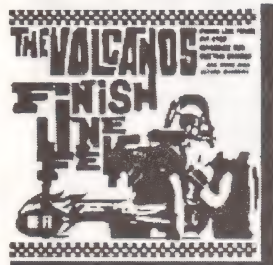
Today's Current Chart Champ



Unisex - "Deadlock" CD 5/21:24

I really wanted to like this, but it just doesn't float my boat. **Unisex** is the outgrowth of defunct late 80s/early 90s Creation band the **Telescopes**. The Telescopes were always really fucking loud, and this stuff is still loud, in the sense that it is "rock". This time around, it's rock in sort of a mainstream Melody Maker/These Animal Menswear sorta way, and it is really produced and maybe I just can't deal with the grownup sound, but it all alludes me. I know Peter at Double Agent loves his Britpop though, so maybe I need to be more open-minded, or at least a bit more understanding about it. *Matt*

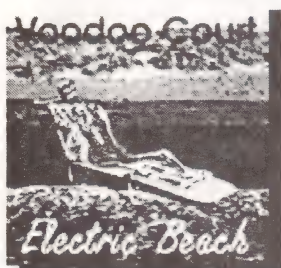
- Double Agent, P.O. Box 82, Cambridge, MA 02140



The Volcanos - "Finish Line Fever" CD 14/39:19

The Volcanos continue to produce strong surf instrumentals, riff driven as most trad was, and well arranged too. Played with flair and precision, the tracks on this CD will please anyone looking for modern old school surf. While there is no new territory covered here, songs like "Doheny Dawn" and "San Andreas Fault" deliver the goods. - *Phil*

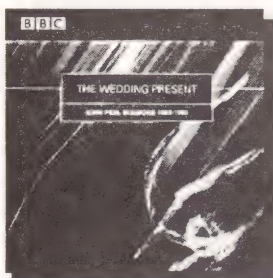
- Estrus Records, PO Box 2125, Bellingham, WA 98227, E-mail estrus@pacificrim.net



Voodoo COURT - "Electric Beach" CD 15/46:45

This is one strong release. It has bite, an interesting and a different approach to melody within the genre, and a magnetic personality that gets calls when I play it on my "Surf's Up!" radio show. They are a band to watch. Within this CD you'll find creative original instrumentals based on surf and pushing the edge of the envelope. The basically aggressive style, with its crunchy edge, is well suited to the rhythmic and refreshing writing on tracks like "Foaming At The Mouth," the tribal "Sex Whacks," and the totally suave "Fish Taco" (not the **Dick Dale** tune). "Lost In Mazatlan" features excellent Spanish themes, crunchy sounds, infectious melody, power and subtlety. "Ain't Got No Surfboard Blues" is just too cool. A very slow blues, double dribbled and whammied over a lumbering reverbed snare and low down bass line. It's a natural. Rewarding listening. *Phil*

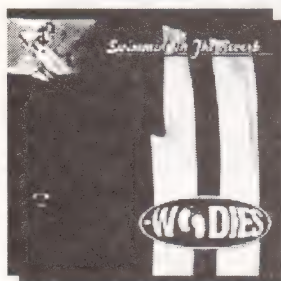
- Aggravated Marshmallow c/o Mark Kuhn, 111 A Hazel St., Santa Rosa, CA 95401, Phone: (707) 523-8398 E-mail voodoocourt@voodoocourt.com



Wedding Present - John Peel Sessions '92-'95" CD 12/39:24

David Gedge's old band recycling yet more versions of songs from the "Hit Parade" through "Mini" years, although these are strong takes. I can't get enough of his great vocals and frantically strumming guitars. I'll try not to let the crappy packaging bother me. After all, I love this music, and the folks at the label obviously couldn't care less. *Me!*

- Cooking Vinyl, PO Box 1845, London, **England** W10 4BT



Woodies - "Swimmin' In The Reverb" CD 18/56:50

Rick Escobar & his chums work very hard for several years cultivating what is both an original and very vintage sound used as a vehicle for Rick's wonderful writing. Days in the studio on multi-tracks, and mixes & remixes has paid off with a totally killer CD. If your a fan, get set for the best old school CD in years. Eleven originals including "Surfin' With Bernie," the happiest surf intro ever, "The Swami," a Greek roofer's revenge called "Zorba's Last Ride," and the Indian themed double entendre "Chief Bigwood." Two live versions of originals also grace the disc, "Surfin' With Bernie" and "The Swami," and two live covers, "Mr. Rebel," and a pure joy cow surf rendering of the theme from "Bonanza." The last pair of tracks are from the **Rubba Chicken Band**, Rick Escobar's current project. *Phil*

- Pop Records, P.O. Box 7087, Corte Madera, CA 94976, Phone: 415-924-0111, Fax: 415-924-0132, E-mail fd@cybersun.com



Young Hasselhoffs - s/t CD 15/40:56

Pretty good pop punk from this San Diego trio. No, there is nothing earth shattering here, but they have good hooks and vocals without making them forced, as some other bands do who it seems are playing the stuff because they're supposed to. More songs about girls, and school and hangin' out. If you like the pop punk thing, this is a release to pick up. *Steve*

- Melted, 21-41 34th Ave., Suite 10A, Astoria, NY 11106

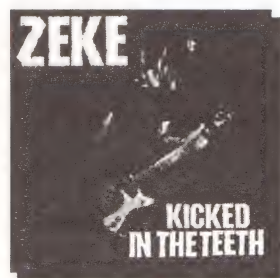


(Young) Pioneers - "Free the (Young) Pioneers Now!" CD14/27:57

Now I've never been much of a 'blues-punk' fan. That sort of thing can be fun to watch, but the whole genre seems all too postured and artistically bankrupt - boring rehashed riffs, retarded lyrics, etc. For some reason the **Young Pioneers** seem to pull it off with a sloppy and unrefined grace where other bands fail miserably. Perhaps it's because there is some sort of concept behind the sound that they fashion themselves as a sort of underground militant organization, aligning themselves with the underground revolutionaries of the past, especially grassroots Black organizations - a new soundtrack for the opposition to the "blue-eyed oppressor" - a sound influenced by songs of rebellion, afros, tinted glasses, tricked-out Plymouth Dusters, and **Curtis Mayfield**. Their working class revolution schtick was taken a lot farther in first album's "pioneer liberton songbook", and toning it down for this new LP does take away from the mystique of their music, but this one is still a worthwhile listen. I'm sure this all sounds ridiculous, but I assume that with a certain amount of rhetoric included in the records and their matching uniforms, they are at least somewhat interested in being investigated. Whatever. I think the key difference between the **Young Pioneers** and most other 'blues-punk' or 'country-punk' bands is that there is actually some "inspiration" beyond the fashion that plagues most blue-eyed soul characters or any other band who's basis for existence revolves around the appropriation of the blues idiom (or any other previous style for that matter). As for new developments on the **Young Pioneers** front: less blues, more soul, more **Dylan**, less obviously Mule-is-the-holy-grail, more Slade, a bit cleaner, less anguished (but geezz, that boy still needs a lozenge!), and pretty godamn rock n'roll! Real good too. *Matt*

• Lookout!, P.O. Box 11374, Berkeley CA, 94712

(I hate that stupid parentheses thing-almost as much as I hate the small 'f' in FIREHOSE!)



Zeke - "Kicked in the Teeth" CD 17/20:55

Blazing, High Energy Punk Rock that doesn't let up, thank sod! Guaranteed to have you pogoing, slamming, thrashing, or whatever punk movement you're partial to around your living room. Decent **Kiss** cover ("Shout it Out Loud"). *David*

• Epitaph



V/A - "Abuse Your Friends" CD 20/72:01

The best songs on this predominately UK comp are by Agebaby, Moreau's Island, and the always irresistible Gel. The music ranges from pop to punk, and even has some arty moments. Other well known bands who contribute a track are Pink Kross, Spraydog, and Urusei Yatsura. *Mel*

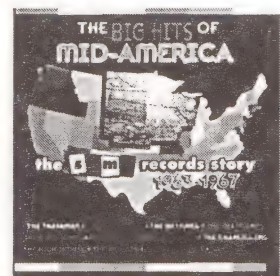
• Abuse, PO Box 2168, Reading, Berkshire RG1 7FN, UK



V/A - "Adventures in Mobtown" CD 20/61:14

Yet another CD compiling bands of the punk/alternative/college/ bar bend ilk, ranging from decent to dire There's a few bands on here that are decent (**Sick**, **Meatjack**), but not enough to really make this a worthwhile purchase. *David*

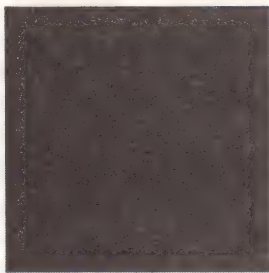
• Kwaliti, PO Box 6723, Baltimore, MD 21285-6723



V/A - "The Big Hits Of Mid-America" 2CD 48/114:22 (also available as 3 LPs) ★

This is an utterly amazing compilation, and the fulfillment of a dream. The incredible Soma label out of Minneapolis was the premier indie of the Midwest. They are probably best known for the incredibly popular **Trashmen**, but their roster also included the likes of many bands who's singles graced the top 40 charts of the adventurous radio stations that played garage bands in the early to mid '60s. I remember hearing many of these tracks on KLIV 1590 in San Jose. The Soma label is named after owner Amos Heilicher. His far reaching label was the national launch pad for Minneapolis' best bands, and the gathering place of the cream of the indie band scene of the frozen Midwest. You may recognize many of the names like the **High Spirits**, the **Gestures**, the **Titans**, the **Castaways**, the **Messengers**, and the **Unbelievable Uglies**. This 2 CD set includes an incredible booklet detailing every track. The disc contains several fine intros, and is a must have for the '60s garage scene collector as well. Soma is "Amos" spelled backwards. *Phil*

• PlumSimilar Entertainment, 5555 Pioneer Creek Drive, Maple Plain, MN 55359



V/A - "Bloodstains over Belgium" Volume 3 LP 16/39:20

More cool vintage punk from Belgium '77-'84, with each track accompanied by the usual mini-bios. Has a few weak moments but it also has enough righteously rockin' tracks from such folks as **Wolfgang**, **War Risk 3**, and our old friend **Elton Motello** to make this worth grabbing. Definitely one of the better "Bloodstains". Other names of note include **Sexy Bollocks**, **Hubble Bubble**, **Too Much**, and there's a pisstake on a certain punk classic at the end. *David*

- Atomium



V/A - "Chapter VII: All Men Are Liars" CD 12/41:00

I might as well admit up front that I despise label samplers. A bunch of previously-released tracks, seemingly chosen at random, with a couple of "unreleased" tracks (i.e. demo versions/rejected tracks) by the big names to reel the suckers in, usually destined for clearance bins and landfills. That said, this is actually a pretty good collection of tracks from the Fat Possum label, brought to you with help from Epitaph. Pretty much raw blues, country blues, bluesy garage, and other takes on the blues that you're unlikely to hear during your next visit to your local House of Blues, which can only be a plus. **Hasil Adkins** and **20 Miles** provide the "unreleased" songs, while **R.L. Burnside**, **T-Model Ford**, and **Cedell Davis** among others show off their wares. *David*

- Epitaph



V/A - "Damaged Goods Cheap CD Sampler Thingy" CD 30/75:53

Damaged Goods is a large UK indie label that probably puts out as many good pop and punk records as anyone over there; thus this bargain priced sampler with outstanding tracks from Holly Golightly, Helen Love, Lovesick, Hopper, Oizone, Cuckooland, Bristols, Dustball, oh heck, it's mostly great. *Mel*

- distributed by Surefire, USA



V/A - "Deep In The Throat Of Texas" LP 15/42:12

Mining the same territory as boots like "Killed By Death" and "Bloodstains", this comp reproduces six of the best Texas punk singles from '78-'80 in their entirety. Some tracks have appeared on boots before, but this is a great sounding legit release. The liner notes show that someone put an incredible effort into the project, and did an awesome job. Bands are Dot Vaeth, Really Red, Vast Majority, The Next, Uncalled 4, and AK47. *Mel*

- Existential Vacuum, PO Box 49984, Austin, TX 78765



V/A - "Del-Fi Beach Party" CD 15/33:47

This is the first of a pair of bachelor pad comps that Del-Fi are planning. This one focuses on beach party pop, hence the title. It contains some previously unreleased and some first time on CD tracks, most fun in the unpretentious sense. Del-Fi released some pretty strange things, as was the custom then. Many were studio concoctions, others were from real bands. Highlights and low lifes include the **Gonzos** "Church Key," the great **Dave Myers & the Surftones** "Aquavelva," Based on the TV ads for the after shave, a radio promo for San Diego's KCBQ from the **Centavos**, **Bruce Johnston's** "Surf Party" aka "Surfer's Delight," the ever-present **Bob Keene Orchestra** (he owned the label, he could release what ever he wanted), and **Preston Epps** too. Fun for the next bachelor pad party you throw. *Phil*

- Del-Fi Records, Los Angeles, E-mail radio@del-fi.com



V/A - "Del-Fi Pool Party" CD 15/34:31

This is a funny compilation, somehow quite reflective of the true Bob Keene as I perceive him to be. It sports 10 intros of varying quality, and five vocals. The **Preston Epps** track has so much vocal work, it is really hard to treat it as an intro. The **Bruce Johnston** vocal track "Soupy Shuffle Stomp" is a tribute to Soupy Sales, in Bruce's "Surfers Stomp" mold. **The Enchanters** "Come On Let's Go" is like the **Kingston Trio** trying to be cool. "Mystery Artist" is so called because the tape reel was unlabeled and memories drew a blank. It's an attempt at a **Paul Peterson** kinda hit single. **Jack Herbst's** "Jimmy's Party" is actually a pretty fine pop single, the sort of thing that only missed "hit" status because no one bought it... well maybe because no DJ played it. It is that sort well crafted little single that the party teenybopper girls used to buy. A party disc for the next frat bash. The **Bob Keene Orchestra's** "La Bamba" has that **Richie Valens** bass sound. *Phil*

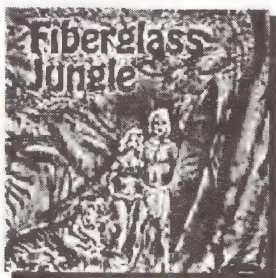
- Del-Fi Records, E-mail radio@del-fi.com



V/A - "Essential Pebbles - Vol. 2" 2CD 55/139:25

Another compiling of 60's garage goodies culled from the Pebbles comps., along with a second disc featuring 29 "rare bonus" tracks making their first appearance in this series. While the Back from the Grave series still gets the nod for vitally raw/primitive pre-Nixon garage punk, there's enough ravers and listenable pop (including a great surf track by the **Dawn 5**) to make this a worthwhile purchase. *David*

• AIP, POB 7112, Burbank, CA 91510



V/A - "Fiberglass Jungle" CD 24/ 65:00

It's here! The new Deep Eddy surf comp. This one is much stronger than the last I think, with a wider spread of high quality acts and different tracks. Great stuff here. Right from the top, the **Surf Kings** "Fiberglass Jungle" is from guitarist Tom Stanton, who was a member of the **Crossfires** in the '60s. This is a splendidly necessary track. Surf coming of age, meeting the next millennium head on. Also very impressive is the **Woodies** "Agent Woodrow" recorded live at KFJC. **Kelp's** "El Alacran," with its haunting and mysterious rhythms was cut live at KXLU on Jim Dunfrund's Surf Wave show. Austin's **Sandblasters** deliver "Toothless Cannibal," which is like being gummed to death by ominous riffs. Among the best cuts on the disc is the **Berzerkers**' "Mung Taco," a great number with plenty of power and energy. Way gritty is **Squid Vicious**' "Under The Green." Northern Europe's **Way Out West** make nice with the whammy chord suave and great reverbed plunkin' magnetic and gloomy surf of "Evolution." Hot Tecate! is Slacktone in wolves clothing, and they provide an great tune called "Surf & Skate All Nite." New Zealand's best kept secret the **Hollow Grinders** deliver "Piha Death-Rip, a damn fine tune. Also here are the **Fabulous Planktones**, the **Aquamen**, the **Soda Pop Spys**, the **Torpedoes**, **Los Mel-tones**, **Surf Report**, the **Mill Valley Taters**, the **Swamp Donkeys**, **Mayhem Brew**, **Dirk Doom & the Overdrive Orchestra**, **Jeff Hart & the Ruins**, the **Sub-Mersions**, **King Alcohol**, Sweden's **TyrskyKitarat**, and the **S.K.I.M.E.N.** *Phil*

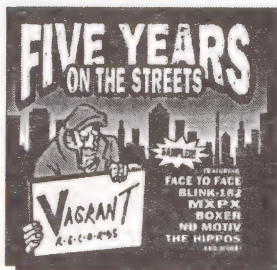
• Deep Eddy Records, 2324 Aldford Drive, Austin, TX 78745, Phone: 512-441-6428, E-mail deepeddy@bga.com



V/A - "A Fist Full Of Fuzz" CD 18/52:00

A collection of unknown psych bands from the late 60's and early 70's with mostly very obscure bands doing songs that were locally big, but when nowhere from there. We have, for instance, a very spaced out version of "Purple Haze" by a band called **John Doe and the Acetates**, a couple of Virginia bands, a couple from California. After listening to the disc, I am of the opinion that there is a reason why they are obscure - hey aren't very good. Nothing here compares to what was coming out on a larger level at the time, if you want to get good material in this genre, then check the "Nuggets" box instead. *Steve*

• Digital Music Transcendence, PO Box 72-1168, Jackson Heights, NY 11372



V/A - "Five Years On The Streets" CD 21/56:16

If you're a fan of MTV punk this bargain sampler is for you. I looked all over my copy for the Viacom logo, but was unable to find it. A few of these tracks were previously unavailable, **Blink 182**, **Hippos** and **Automatic 7**. Good sampler of the professional punk scene, with strong tracks from **MXPX**, **No Motiv** and **J Church**. *Mel*

• Vagrant, 2118 Wilshire Bl. #361, Santa Monica, CA 90403



V/A - "The Girl Group Sound" Volume 5 CD 22/53:15

This may be the best of this series of '60s girl group obscurities, mostly from '63-'66. Some of the best tracks here were hits or semi-hits when first issued. There are some real finds here like **Robin Clark's** "Daddy Daddy", a superlative tune in a **Brenda Lee** vein from '60. Another wonder is "He's Mine" by **Alice Wonderland** which in a tragedy of history only reached #62 in '63. Also, there's the David Gates penned "Popsicles and Icicles" by the Kim Foley produced **Murmaids**, Philadelphia's one hit wonder **Ginny Arnell** with her one hit "Dumb Head", and lots more worthwhile obscure nuggets. *Mel*

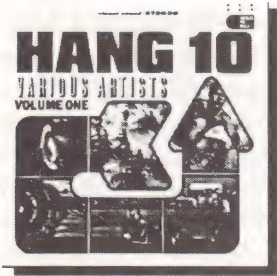
• Sha-Boom, no address



V/A - "Going Against Maz's Advice" CD 21/68:48

Summer Hits kick off this cool indiepop affair with two songs including the fabulous slow motion fuzzpop of "Beaches & Canyons". Next up it's three from Australia's Cat's Miaow who haven't done a bad song ever. Then Starstreamer, another Aussie outfit almost steal the show with the great "Halo", which borrows from Jesus and Mary Chain. The comp continues with multiple track from Belmondo, Orange Cake Mix, Tricycle Popstar, Boyracer, and the always charming indiepop of California's Holiday Flyer. *Mel*

• Four-Letter Words, 533 Sycamore St. #4, San Carlos, CA 94070

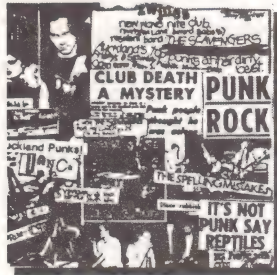


V/A - "Hang 10" CD 15/37:34



A re-release of the Shredder 10 inch of the same name, this adds 5 additional tracks (Hang15?), including ones from **J Church**, **Kung Fu Monkeys**, **Man or Astro-man?**, and **Phranc** teaming up with **Satan's Pilgrims**. A range of material from traditional surf (**Mark Brodie**, **Woodies**) to pop punk songs about surf (**Cub** doing a great version of "Surfer Girl", **Queers**). The additional tracks make the overall feel of the CD a little more rockin' than the 10 inch, and it was a nice comp to begin with, so get it already, dammit! *Steve*

• American Pop Project, P.O. Box 2271, San Rafael, CA 94912



V/A - "Hate Your Neighbors" Volume 1 CD 18/45:01



The "AK79" compilation from '79 was a seminal collection of New Zealand's response to the international punk rock movement of the era. This comp has some of the same bands including Scavengers, who were perhaps NZ's first punkers. Also, Proud Scum, Primmers, and Toy Love return from "AK79". Additional bands include another amazing early band, the Suburban Reptiles, Dum Dum Boys, and others. Raw, tuneful, and great. *Mel*

• Pussy Muncher, PO Box 8282, Symonds St., Auckland, **New Zealand**



V/A - "Honest Don's Greatest Shits" CD 14/32:03

Bargain alert: It's one of those cheapo label samplers that give you the consumer some bang for the buck. The 12 bands include **Limp** (twice), **Dance Hall Crashers**, **Teen Idols**, **Diesel Boy** (twice), **Riverdales** and more. It's formulaic and trendy fun. *Mel*

• Honest Don's, P.O. 192027, S.F., CA 94919



V/A - "Instro Mania" Volume 2 CD 20/48:04

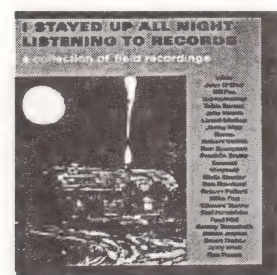
Gee Dee Records of Germany has issued the second volume in this series. More cool pix and liner notes. I think this is a better package, more rock oriented, and more solid tracks. A good bet for rock instros. Spain's **Electronics** play "Hay Quien Dice de Jean," a track from their 1965 ep. Dramatic and sad, and intensely in the **Shadows** mold. Germany's **Starfighters** do "Starfighters Theme," reminiscent of fifties riff-rock instros, but with probable Fender guitar tone. Their two guitar-bass-drums line up brought them close to the surf genre, with some damped reverbed lines, and some low-E Fender tone. The **Blue Rhythms** "Spanish Gypsy Dance" is a flamenco twango, with "Maleguena" flourishes, and enticing sound. The **Moon Riders** use some mighty high notes and reverb, maybe even some behind the bridge playing a la the **Citations'** "Moon Race." Other artists here include **Jeff Jackson & his Explorers**, **Mark Evans**, and the **Rascals**. *Phil*

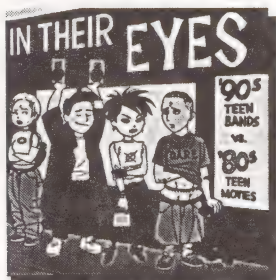
• Gee-Dee Music, Luruper Chaussee 125, Gewerbehof, Haus 8 A, D-22761 Hamburg, **Germany**, Phone: +49 - 40 - 89 96 35 05, Fax: +49 - 40 - 89 96 35 06, E-mail gee-dee@t-online.de

V/A - "I Stayed Up All Night Listening to Records" CD 25/69:12

The subheading of this record is "a collection of field recordings" and that is exactly what it is - a bunch of record-crazy (mainly) midwesterners (90% being from Columbus, Ohio) sitting around home, recording songs on low-budget recording equipment. Normally, a lo-fi regional comp thing is a bad idea - lots of stinkers and nothing to write home about. Luckily, Ohio is fertile ground for homespun guitar heroes, so this comp turns out not only big names, but some great songs - most with toned-down classic rock song structure acousticized into a lo-fi format - big choruses on small platters. Both Tobin Sprout and Robert Pollard from **GBV** make appearances and though I'm not blown away by either song, their names alone will assure a profit for the Anyway crew. But this record is definitely worth a look beyond the obvious: Two members of the underrated and over-signed **Gaunt** both put in excellent numbers, as does **Moviola's** Jake Housh (the hit of the record). **Jenny Mae** is pleasantly listenable as always, **Yo la Tengo** bass player Dump appears, as do members of **Great Plains**, **Thomas Jefferson Slave Apartments**, **Log**, **Appalachian Death Ride**, **Prisonshake**, and the **Bassholes**. A great mixed tape pre-made for your next sweetie's birthday! *Matt*

• Anyway, P.O. Box 82444, Colombus, OH 43202





V/A - "In Thier Eyes" CD 15/58:42

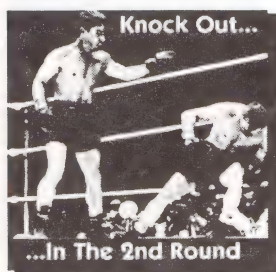
It's sad how desparate some bands are to get on compilations. The subtitle of this conceptual disaster is "'90s Teen Bands Vs. '80s Teen Movies". Hey, gimme a break! The desparate bands include The **Donnas**, **Rondelles**, **F.O.N.**, **Stinky Puffs**, oh who cares, there's not a worthwhile moment here. Buy this if you like lame novelty crap better than you like music. *Mel*

• Cheap Date, 10635 Santa Monica Bl., L.A., CA 90025

V/A - "Killed By Death #666" LP 19/42:00

Wonder who's responsible for this "volume". Considering the diminished expectations one brings to these things nowadays, this is still a solid, if unexceptional, collection of mostly foreign punk from late '70s/early '80s, you know the era by now. **Just Urbain** and **Lars Langs** stand out the most, though if you've been looking for tracks by **Sods**, **Demon Preacher**, **Rentals**, & **Wayward Youth** they're here too. *David*

• try your local Wal-Mart



V/A - "Knock Out In The 2nd Round" CD 24/74:12

Some people think it's still 1982. Who? **Oxymoron**, **Oi-Melz**, **Loikaemie**, **Special Duties**, **Those Unknown**, **Templars**, **Discocks**, **Funeral Dress**, **Glory Stompers**, etc. A nice Oi sampler at a low price. *Mel*

• Knock Out, Postfach 100 716, 46527 Dinslaken, **Germany**

V/A - "Knock Out In The 3rd Round" CD 25/70:37

The 3rd in the series features a couple tracks from **Anti Nowhere League**, including a live take of "So What. Also here are Germany's fine ska band, The **Butlers**, Japan's **Discocks**, **Loikaemie** with a **Bob Marley** cover, and great Oi punk from **Red London**, **Oxymoron** and **Street Troopers**. Those are some of the highlights in this sampler comp. *Mel*

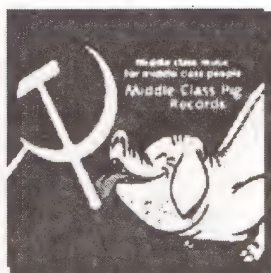
• Knock Out, Postfach 100 716, 46527 Dinslaken, **Germany**



V/A - "Middle Class Music For Middle Class People" CD 19/53:39

This is good compilation of the bands on the Middle Class Pig label out of Germany. The first three tracks are from rockabilly practitioners the **Madison Trio**. Their vocals have somewhat of the sound and textures of the **101'ers**, Joe Strummer's pre-Clash band. Two of their intros appear here as well. Also of note is the extremely good psychedelic **Santana** inspired "Panoramic Sunset & American Moon" from **Schwarz**. There is a pretty wide cross section of sounds on this disc, with some punk, some disturbed dark space sounds, some aggressive semi pop, and some general lunacy. The label's motto is "A strong middle class is the basis for a healthy society." **Essighaus'** "Stalker" is dark and brooding, stark in it's deep space imagery, menacing in it's distant military feel, creating a glimpse of an invader just perceived while official America sleeps ignorant of the impending danger. No melody, just threatening ambiance. Excellent and fun comp. *Phil*

• Middle Class Pig Records, Erlenweg 4, 72076 Tubingen, **Germany**, Phone: +49-7071-44315, Fax: +49-7071-44379, E-mail middle_class_pig@t-online.de



V/A - "Montecarlo" CD 20/63:29



The Elephant label has put out way more than their share of great pop records over the years. "Montecarlo" is another one of those international pop compilations that always has me wondering how a label can dig up so much great obscure music. Most tracks here are so good I'd buy them as singles. Some of the bands are **Eggplant**, **Allen Clapp**, **Pastels**, **BMX Bandits**, **Sneeze**, **Holiday Flyer**, **Katerine**, **Blueboy**, **Trembling Blue Stars**, **My Favorite**, etc. The double LP version has several extra tracks. *Mel*

• Elefant, PO Box 331 Las Rozas, 28230 Madrid, **Spain**



V/A - "No Approval Needed" Volume 4 CD 22/70:71

The fourth volume of the "No Approval Needed" series finds a higher percentage of intros within it's little silver bumps. The over all package is heads and shoulder above the previous volumes as well. Settle in for a bumpy ride among the more outcast acts with edgie and definitely indie



sounds. Sounds here include the very dark, ultra thick guitar of **Drifter**. The bands on this comp are **Captain Big Wheel**, **Happy Ending**, the very cool **Cult Ceavers**, the **Sub-Mersions**, the **Mystery Men**, the ever tentacled **Squid Vicious**, **Sullivan, Neal**, the **Mill Valley Taters**, **Monsters Form The Surf**, **Agent Raygun**, **Mayhem Brew**, and the **Prosthetics**. *Phil*

• Broken Note Records, PO Box 131444, Houston, TX 77219-1444, USA, Phone: (713) 943-3336, E-mail bknote@aol.com

V/A - "No Slow... All Go!" CD/72:50

This is a comp of hardcore and punk bands from Minneapolis/St. Paul. That area has always had more than it's share of talent. Remember Husker Du and Replacements? Bands include Dillinger Four, Quincy Punx, Subversives, and The Strike, whose "Never Break" is the highlight. This is also available as a double LP with five more tracks. *Mel*

• Daggers, PO Box 581921, Minneapolis, MN 55458



V/A - "On Target" (20 Direct Hits from the Mod Revival) CD 20/61:28



The great British Mod revival of the late '70s lead to successful careers for the following list of bands: 1. The Jam - Gee, I guess that movement wasn't quite what it was cracked up to be. "On Target" does a good job of assembling some memorable moments of the era, including The Chords, Merton Parkas, Lambrettas, Purple Hearts, Secret Affair, The Jolt, Squire, etc. *Mel*

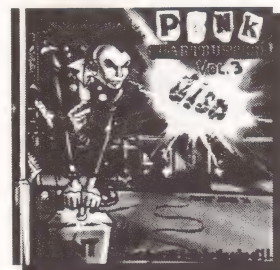
• M.C. Int., 36-38 Caxton Way, Watford, Herts, UK Wd1 8UF



V/A - "Punk Chartbusters" Volume 3 2CD 50/130:00

Despite the cliché concept of punk bands covering mainstream pop hits, which gives this album a "heard one and you pretty much get the idea" feel, this is still mostly fun. Mars Mole kick things off with a solid version of Aqua's "Barbie", Bullocks improve on REM's "Losing My Religion", which isn't that hard to do, and Scabies turn in a fine rendition of Herman's Hermits' "No Milk Today". Samiam do a good straight forward take on "Cry Baby Cry", Snuff do a previously released cover of Tommy James' "I Think We're Alone Now" and Badtown For Bonzo do a good job of sounding like Green Day with Vanessa Paradise's tuneful "Sunday Mornings". Bands from all over here, although German accents predominate. Predictable, but fun! *Mel*

• Wolverine, Benrather Schlossufer 63, 40593Dusseldorf, Germany

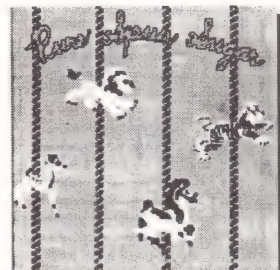


V/A - "Pure Spun Sugar" CD 14/48:28



A co-release of AmPop and Candy Floss Records, this is a nice compilation of bands that I was only partially familiar with. Everything falls into that indie pop category, some the fuzzed out guitar sort, some the acoustic guitar sort, some the jangly guitar sort. Well, they're all the jangly sort! Some highlights include Dressy Bessy and Red Five (jangle), Cherry Smash (fuzz jangle) Postal (acoustic jangle) and Sleazy Beats (Wall of Sound jangle). This is a great disc with bands that are getting some nice exposure. *Steve*

• American Pop Project, P.O. Box 2271 San Rafael, CA 94912; Candy Floss, 130 Sutter St., 5th Floor, San Francisco, CA 94104



V/A - "Rock Don't Run" CD 18/43:52

Eddie Angel (Los Straitjackets) has a nifty label called Spin Out that issues cool basic rockin' stuff from all over the planet. This compilation gathers together 12 bands from 4 countries doin' 18 instros. You'll find the crusty minimalist **Kaisers** (Edinburgh, Scotland), those grand **Volcanos** (Michigan), the undeniably great **Los Straitjackets** (Nashville), The (Laguna Beach, FL) **Surf Kings**, Japan's lo-fi riff masters the **Panasonics**, those reverbosas de los intensito **Thee Phantom Five** (Nashville), Finland's Euro rockin' **Laika & the Cosmonauts**, Bean Town's trad masters the **Fathoms**, guitar wizard **Eddie Angel** (Los Straitjackets, Planet Rockers), reverbed surfers **Dragula** (Murfreesboro, TN), the longest continuous playing surf band from Manhattan Beach, California, the **Halibuts**, and Chicago's spy based **Astro Naughts**. All in all, a very good compilation. *Phil*

• Spinout Records, 4402 Soper Avenue, Nashville, TN 37204, USA



V/A - "Rock Don't Run" Volume 2 CD 18/45:07

Volume 2 in the series captures more cool slabs of intro tracks from around the country, in a solid cross section of hard working bands, mostly well recorded and arranged. This time you'll be thrilled with the slick sounds of **Los Straitjackets**, Milwaukee's **Exotics**, Edinburgh's lo fi **Kaisers**,



intros were simple riffs or progressions, slim on melody and often structured like a backtrack that never found lyrics. All tracks are "mastered" from original 45 RPM vinyl. I'd be surprised if the reason is "maintaining the real 50's blast" as stated on the sleeve, but more likely that no licenses exist, and that the investment in tracking down tapes just wasn't made (bootleg, in other words). It is always great to hear the material, but better sources and sound quality would be greatly appreciated. Still, this is a mighty worthwhile buy for the fan of the obscure. A few of the artists captured here include the **Shut Downs**, the **Piltdown Five**, **Jeuienne & the Jaytops**, **Dominic & the Dominos**, **Kenny & The Night Riders**, the **Renegades V**, **Mic's Masters**, the **Vectors**, the **Swanks**, the **Pearlescents**, the **Continental Four**, the **Gamblers**, the **Rockin' R's**, and the **Dissonaires**. *Phil*

• Dee-Jay Records, Dee-Jay Schallpatten, Gmb, HPO Box 550269, 22562 Hamburg, Germany E-mail dee-jay_rec@usa.net

V/A - "The Surf Creature" CD 25/56:21

This CD compilation of tracks from the three vinyl volumes includes some mighty fine stuff. Aside from the fact that it is a bootleg all from vinyl sources, it's a definite must have for fans of the more obscure surf intros. Plenty of these tracks are legendary. The liners are sometimes helpful, sometimes inaccurate, but always fun to read. The highlight is **Dave Myers & the Surftones'** incredible "Gear," featuring a military cadence and Dave's amazing meter as he plays slow dribbling and perfect glissandos. Other bands dribbling out there lost treasures are the **Velaires**, **Fresno's** incredible **Jim Doval & the Gauchos**, the **Clashmen**, **Jim Messina & the Jesters**, **Zorba & the Greeks**, the **Silvertones**, the illusive and most powerful **Manuel & the Renegades**, the **Centuries**, the **Nobles** (Ron Wilson's favorite band), the **Truants**, the **Intrepids**, **Danny Steel**, the **Starfires**, the **Nevegans**, the **Majestics**, **Craig Cahill & the Offbeats**, the **Vara-tones** (featuring Bill Epps - lead guitar with **Splashback** today), the **Mysterions**, **Mickey Aversa**, **Five More**, and **Randy Holden's Fender Four**. *Phil*

• Romulan Records (Bootleg)



V/A - "The Thingies Have Arrived" CD 29/76:30

This compilation captures the **Thingies**, **TR4**, the **Exotics**, and some previously unreleased **Morning Dew** tracks. A good '60s vault purge issue with the one bonus surf track by **TR4**, who were a primitive local band with **Link Wray** influences, a little too much reverb, and muddy sound. They soon became the **Thingies**. *Phil*

• Collectables Records, PO Box 35, Narberth, PA 19072, USA, Phone: (610) 649-7565 E-mail collectables@mindspring.com



V/A - "This Is Mod!" CD 20/59:23



This collection from the British Mod revival circa '77-'80 passes by big hits, in favor of buried treasures, and comes up with a coup of a comp. The **Circles** "Opening Up" gets things off to a great start, although it's a shame they couldn't find room for it's equally memorable B side "Billy". **Shane Magowan's** first band **The Nips** have two tracks, including the spectacular "Nobody To Love". The **Accident's** amazing "Blood Splattered With Guitars" brings the total of tracks you can't live without to at least three, and there's more from **Long Tall Shorty**, **The Letters**, **Amber Squad**, and even an old track from the recently reformed **Killermeters**. *Mel*

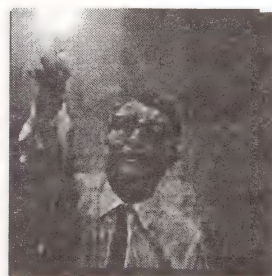
• Cult, 13428 Maxella Av. #251, Marina Del Rey, CA 90292

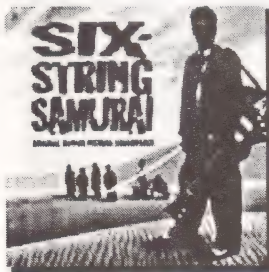


V/A - "This Is Stereophonic Sunshine" CD 21/59:38

The comp starts out promisingly with the catchy "Astrobricht" by **Ribboncandy**. Following that are too many average tracks, along side strong efforts from Sweden's **Club 8**, **Starport**, **Orange Cake Mix**, **Smiling Marianne** from France, **Cessna** from Finland, Germany's **Red Sleeping Beauty**, **Month Of Sundays**, and the consistently good **Autocollants**. Most of this is light airy indiepop vein, some of it with a **Sergio Mendez** feel. Although it's all pretty listenable, it doesn't have the really exceptional tracks that set apart classic indiepop comps like "Whirl-Wheels" or "Montecarlo". *Mel*

• Sandcastle, 1997 Wilkie Dr., Charleston, WV 25314





Boston's super suave Mancini relativists **Four Piece Suit**, Manhattan Beach's most enduring surf band the **Halibuts**, those crunchy envelope pushers the **Mulchmen** (Dayton, Ohio), the **Neanderthals**, Finland's crispy **Laika & the Cosmonauts**, the way too fun **Penetrators** (Tuscaloosa, Alabama), Japan's inscrutable **Panasonics**, Simon Chardiet's early band **Simon & the Bar Sinisters**, and the elusive **Vibro Champs**. All quite infectious. Get it! *Phil*

• Spinout Records, 4402 Soper Avenue, Nashville, TN 37204, USA

V/A - "Rock Don't Run" Volume 3 CD 16/40:26

The third in the wonderful primal rock intro series compiled by Eddie Angel (Los Straitjackets). This comp sports a higher percentage of surf, as well as a higher percentage of well recorded tracks. Highlights include new tracks from the **Halibuts**, **Jon & the Nightriders**, and the **Bent Scepters**. Also here are the **Fathoms**, those progenitors of desert surf the **Insect Surfers**, the **Tiki Tones**, **Sir Bald Diddley & his Wig Outs**, the **Omega Men** (better every time I hear them), **Bent Scepters**, the hot **Space Cossacks**, the **Untamed Youth**, the **Huntington Cads**, **Rocky Velvet**, the **Boss Martians**, the **Ripsnorts**, and **Satan's Pilgrims**. Great fun stuff. *Phil*

• Spinout Records, 4402 Soper Avenue, Nashville, TN 37204

V/A - "Six String Samurai" [Soundtrack] CD 31/62:24

This indie film features a score half from the **Red Elvises**, including four surf intros and some fun vocalizations as only Rusky rockabilies can do. The other half of the score is half from **Brian Tyler**, some of which is surf or spaghetti western incidental music. Really cool stuff, including some fine surf based material from both artists. *Phil*

• no address

V/A - "Smells Like Surf Spirit" CD 20/57:10

Not just a cool title for a comp, but a fine collection of material mostly from the impressive Dee Gee catalog. Some rare, some demo, some live, some just plain solid surf. Recommended without hesitation. Highlights are two early tracks from Croatia's incredible **Bambi Molesters** ("Point Break" and "Wanganui"), Northern Europe's great garage surfers **Husky & the Sandmen** with their Gas Records single, North Carolina's creative **Slackmates**, Canada's surf monsters **Los Mel-tones**, New York's well crafted **Susan & the Surftones**, Germany's traditionalists the **Looney Tunes**, Italy's amazing **I Cosmonauti**, and early eighties track from the **Surf Raiders**, a pre-Looney Tunes session from the **Swyng Jacks**, big time wave rider Corky **Carroll's** very pretty "Burning Sands," and the **Impacts**. *Phil*

• Gee-Dee Music, Luruper Chaussee 125, Gewerbehof, Haus 8 A, D-22761 Hamburg, Germany, Phone: +49 - 40 - 89 96 35 05, Fax: +49 - 40 - 89 96 35 06, E-mail gee-dee@t-online.de

V/A - "Snakebite City" Volume 5 CD 24/72:34

If you like British chart bands like **Blur**, **Pulp**, **Suede**, **James**, etc, you'll find clones of all those and more here. The strange thing is the high quality of it all. Almost every track here is strong enough to have been a chart hit. Bands include **Dweeb**, **Midget**, **Mega City Four**, **Twister**, **Freeboy**, etc. *Mel*

• Bluefire, PO Box 16, Aldershot, England GU12 5XY

V/A - "Songs Of The Naked City" LP 12/37:00

This is a collection of '70s punk from New York City including Fleshtones, Blondie, New York Dolls, Real Kids, Suicide, Walter Stedding, and Ramones. If you don't already own this music it's certainly worthwhile. The two Ramones tracks are from the Norton Records single of "I Wanna Be Your Boyfriend" and "Judy Is A Punk", which are great sounding demos from '75. *Mel*

• Munster, PO Box 18107, 28080 Madrid, Spain

V/A - "Strictly Instrumental" Volume 4 CD 30/67:58

Many of the Buffalo Bop releases sport hidden intro gems, and occasionally surf as well. The "Strictly Instrumental" series is a gathering of many of those tracks. Volume 4 includes some wonderful intro moments, and some fine minor surf tracks as well. The major proportion of '50s



V/A - "304 Holloway Road - Joe Meek: The Pye Years #2" CD 26/64:16 ★

Joe Meek, now that's a big subject to tackle. The eccentric deceased British independent producer is best known for the chart topping hits "Telstar" by The Tornados and "Have I The Right" by The Honeycombs, but he created tons more obscure and strange gems in the early '60s. No other British producer of that era comes remotely near him in either quantity or quality. This particular comp is good for fans, but for the unconverted try the double disk import of the first volume on this label. Look for catalog number NED CD 171 since they have titled the series in a confusing manner. If you can't find that, there's a good Joe Meek comp on the American label Razor and Tie called "I Just Can't Believe It". *Mel*

• Sequel, West Heath Yard, 174 Mill Lane, London, **England** NW6 1TB



V/A - "25 A Silver Jubilee" CD 24/73:46 ★

The disk starts with a pair of songs from Glaring Surge and you've already got your money's worth. The first one's like moody Britpop with subtle layered guitars. The second is the more aggressive "Fuck Off Cool People" which could be Germany's answer to Another Sunny Day. Next up are a pair from Britain's Apocalypse Babys, a punk band who rarely disappoint doing a winner in "Ain't Ashamed" followed by "34 Upton Lane" another strong effort that sounds like Sex Pistols with Sid on vocals. The next song is really cool jangle pop from the British band Barny, who sound like Half Man Half Biscuit. Next up a couple of killer tracks from France's Watoo Watoo that both sound like some of the better Sarah label tunes. Other band's include Pristines, Four One & Onlys, and Nothing Else. *Mel*

• Meller Welle, Deutscher Hof 3, 63934 Rollbach, **Germany**



V/A - "Twistin' Time" LP 20/42:30

Hard to believe there was a time when a novelty called "The Twist" was even bigger a fad than "grunge" ever was! This comp features 18 songs (and 2 commercials) that attempted to jump on the Twist bandwagon, the good, the bad, and the "what-da-fuck?". Probably included a few too many tracks that have more novelty than musical value, but there's enuf rockin' items from the likes of **Page-Boys**, **Herbie Joy**, and **Marty & the Merits** to make this worth picking up. *David*

• Knight Records



V/A - "Wa-Chic-Ka-Nocka" CD 31/71:07

Like many of the Bison Bop collections, this is all from vinyl and all obscure as hell. This comp is on the Indian theme as viewed in the '50s on indie rock records. While it may seem out of place to you today, you have to understand not only the times, but that American Indian bands cut records just like this back then, not just white guys in rockabilly bands. Some of the vocal tracks on this disc are from Indian bands (the **Chieftones** for instance). It's a cool slice of Americana gone by. A list of just a few of the unknowns here tells the story: **Lenny & the Star Chiefs**, the **Warriors**, the **Renegades**, and **Ronnie Brent's** too cool "Cowboys and Indians," where the guitarist trades melodies and styles from verse to verse, with a trembling vibrato line over tom toms for the Indians, and an almost **Buck Owens** sound over a chunka-chunka rhythm for the cowboys. *Phil*

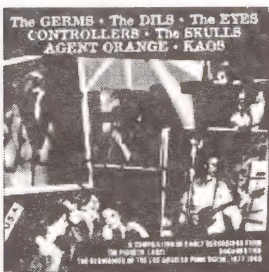
• Buffalo Bop c/o Dee-Jay, Schallpatten GmbH, PO Box 550269, 22562 Hamburg, **Germany** E-mail dee-jay_rec@usa.net



V/A - "Wax001 - An International Indie Compilation" CD 12/46:20

Half the bands on this comp of polished indiepop are from down under. Several bands are from the USA, including Honeyrider and Red Dye No. 5, who contribute excellent tracks which were previously released. Also appearing are Sweden's Aquadays and Australia's Bidston Moss, both of whom appeared on the "Pure Spun Sugar" comp. *Mel*

• Earwax, PO Box B130, Boronia Park NSW, 2111, **Australia**



V/A - "What Stuff" CD 19/57:00 ★

Rather than provide a trainspotter's history of the various forms this comp has taken, I'll stick to the music. Anyway, this is a collection of seminal punk tunes originally put out by the What? record label, one of the very first labels to document the emerging LA punk scene (and among the very first to document punk, period) through a series of 7 inches. Classics from **Germs** and **Dils** can be found here, as well as lesser known but no less vital slices of punk rock from **Eyes**, **Controllers**, **Skulls**, and **Kaos**. (There's also a later track from **Agent Orange**, originally on the "What Surf" comp) Effectively captures the energy and enthusiasm of the early punk scene, providing some damn fine punk rock in the process. *David*

• Bomp, PO Box 7712, Burbank, CA 91510



Aikagi - s/t 7 inch 3/5:00

It's always a fun and inexpensive adventure when you pick up a mystery low budget production from the Black Bean and Placenta compound. It could be fuzzy pop or wait, now it's **Merzbow!** Well, this time the Black Bean roulette came up aces with this **Aikagi** single. Two songs and a little opener stuff this one-sided single so full of jaunty energy, there's no room for another side! I guess they could be compared to the new wave trend of kitschy Japanese chanteuses, but Aikagi are way less bound to the ego and fashion trip. Undeniably cute, goofy, and fun, but not all affected and disco. Great! *Matt*

• Black Bean and Placenta Tape Club, 124 Ventura Ave, Oxnard, CA 93035 (Mike's got a huge catalog of stuff!)



Angora - "First and Forever" 7 inch 4/9:00

Debut 7 inch from this San Jose band that used to be more or less **Kitty Kat Spy Club** I think. Kinda that yelpy riot grrl sound of a few years back, but a little more garage and a lot more 'punk', though I'm sure that they'd hate to hear that! I suppose I'd say they sound most like the **Cold Cold Hearts**, with a sloppy Alison vocal thing going. Not bad, and with a better recording and a better home town, then we're talking! *Matt*

• Majestic-12 Records, P.O. Box 720971, San Jose, CA 95172



Anorak Girl - "Cybersex" 7 inch 2/5:20 ★

Peppy Casio-pop from this Helen Love sound alike band. The first of the double A sides is about a battery powered boyfriend, and the flip, "Anorak Girls" is about buying different records than the other kids. This is even better than their first single, which is saying something. *Me!*

• Damaged Goods, PO Box 671, London, England E17 6NF



Antiseen - "Jailhouse" 7 inch 2/6:00

More **Motorhead** inspired madness from these vets of the scene. Personally, this kinda stuff doesn't float my boat, but it's pretty well produced, and the B side is a live track recorded in Lawrence, KS at the Outhouse. Really not any different that what they normally do, so fans should go ahead and pick it up. *Steve*

• Ruff-Nite 3249 Rorer St. Philadelphia, PA 19134



Automatics/Stinking Polecats - split 7 inch 5/8:00

Automatics are one of the most prolific bands around, continually pumping out one and two minute punk ditties along the line of the earlier **Queers**. But sometimes less is more, and with one original, and two covers (the **Lizards** and the **Sea Pigs** get the treatment), and none of them being totally great as most of their material, they should maybe wait until they have some better stuff. The **Stinking Polecats** are another Italian **Ramones/Screeching Weasel**-esque band. Really great pop punk songs, with plenty of hooks and harmonies that steal the show. Both songs are winners, especially "Lucy's On Therapy". *Steve*

• Saucer Rex, c/o Marco Ferrarese, via G. dalla Chiesa 6/C, 27058 Voghera (PV)



Everton Blender - "Have You Ever" 7 inch 2/7:00

Decent **Dennis Brown**-style arena reggae updated (well a little bit) for the 90s. Female backup singers and stuff, and though I didn't know people listened to this type of Jamaican music outside of Jamaica, fans of **Finlaye Quaye** might dig it, as I'm sure he would. *Matt*

• National Music Production, 524 San Anselmo Ave., San Anselmo, CA 94960



B-Flower - "Stay Still" 7 inch 2/5:00

No idea where this single from Japanese band B-Flower popped up from, but it surfaced originally circa '93 on the English label Sugarfrost, most well known for the classic English/Japanese indiepop compilation "Birth of the True" (which if memory serves, originated from an **Aztec Camera** song). The Japanese indiepop kids have always been able to get away with a lot, pushing the boundaries of how twee can twee possibly get, and the B-sides' almost Wind-Beneath-My-Wings-esque piano business is no exception. The A-side is much more tolerable with it's somewhat generic, but slightly interesting fuzzy **Secret Shine**-type buildup, but I doubt that this record will appeal to many people beyond the Sarah-worshipping indiepop clientele. *Matt*

• Sugarfrost (now defunct?), 149 Wellbrow Road, Walton, Liverpool, L4 6TY, **England**



Big Hello - "Girl Versus Boy Verses" 7 inch 4/11:00

"Cynical Boy" and "Cynical Girl" are in a **Go-Go's** mode, and are the same song, but with different lyrics. "I Don't Like You" is a bit sugary, like the **Love Dolls** used to be. The only cover version is a decent twist on the awful **Elvis Costello's** "Lip Service". *Me!*

• Pat Dull, 3935 Farm Brook Lane, Columbus, OH 43204



The Big Paintings - "Lucky Charm" 7 inch 3/8:00

An undeservedly lost single from a few years back on the **McTells** guy's label, Bi-Joopiter, who also put out **Beat Happening** and of course, McTells records. Three songs of excellent and varied pop takes on 60s garage rock. Great guitar leads reminiscent of the **Monkees**, but they probably would much rather be compared to the '60s English Freakbeat scene or something. Not too wimpy for the garage rock fans and not too rock for the wimps - just my style. *Matt*

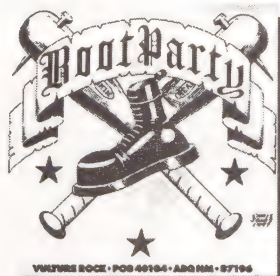
• Bi-Joopiter, 2 Wentworth Rd, Hertford, Herts, **England** SG13 8JP



Bitesize - "More Songs About Cars and Body Parts" 7 inch ★

The record is a slightly slower and better produced version of the **Grumpies**; a boy singer who can easily be mistaken for a girl, and a girl singer who can go even higher on the scale. The playing isn't as frantic, as they seem to like structure a bit more, but the same off-key guitars and pop punk qualities make them fun. And live, they are, of course, faster and funnier. They rock, and if you have the chance to see them in the SF area, do not pass it up. *Steve*

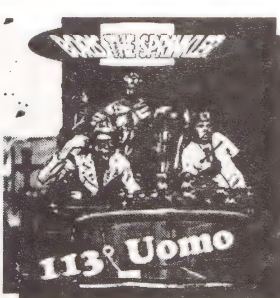
• Packing Heat Music, PO Box 13833, Berkeley, CA 94712



Boot Party - "The Suss" 7 inch vinyl 3/ 4:03

Growling husky vocals over fairly fast Oi! Punk music. One studio track on the A side, from their LP, and 2 demos on the B side. Not really enough range in the vocals or the music for me, but that's more a commentary on the genre than the band. It just sounds generic to me, even for this style of punk. *Steve*

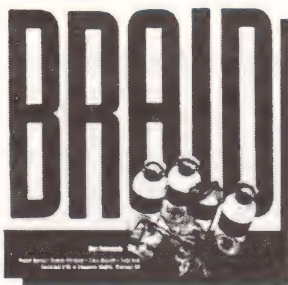
• Vulture Rock, PO Box 40104, Albuquerque, NM 87196



Borisites/Nikki the Sprinkler - split 7 inch 4/10:00 ★

This split single is an amalgamation of Dave Parasite singing with the Sprinkler boys, and Norb doing the same with the **Parasites**. Kinda sorta covers, as Borisites do "Young and Stupid" with Norb vocalizing the new words, and Nikki and the fellas going their take on "Gimme Gimme Grape Juice". The lyric changes are pretty funny if you know the principals involved, and both bands sound fine with the new vocalists. Also covers of the **Gears** and the **Headaches**. Pressed on 5 different colors of vinyl plus black, the color pressings are limited to 100 of each color. Can you say collectors item? Well, Norb's involved, so of course! *Steve*

• Just Add Water, P.O Box 420661, San Francisco, CA 94142



Braid/Burning Airlines - split 7 inch 2/6:00

Ex-Jawbox band **Burning Airlines** along with the midwest wonders Braid do their favorite hits of the past: 'Airlines do **Echo and the Bunnymen's** 'Back of Love', and **Braid** chimes in with their version of Bacharach's oft-covered "Always Something There to Remind Me". (Editor's note - How does Bacharach suddenly get all the credit for songs whose lyrics were written by the amazing Hal David?) The Burning Airlines version is pretty straight-ahead and not too much license is taken, making the cover pretty useless in my opinion. If you're going to cover a song, either try to duplicate it 100% or make it really different - if not, why cover it? Though I think I actually enjoy the previous record more, the Braid side is a little more adventurous and thus more interesting. Beefy where previous versions have been tender, and missing the classic horn-as-garnish, I'd sure rather listen to **Sandie Shaw** sing it, but at least it isn't a straight **Naked Eyes** ripoff. *Matt*

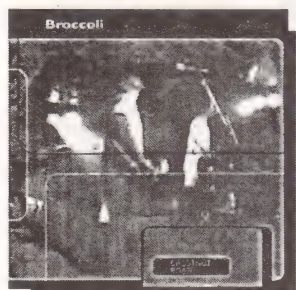
• Desoto, P.O. Box 60335, Washington D.C., 20039



Bristols - "Seduta Sul Mio Sofa" 7 inch 2/7:00

Not the masterpiece that their debut 7 inch on Damaged Goods is, but still a very worthwhile recording. I have no idea what Fabienne is singing about on the A Side. It would probably help if I knew what language she was singing in first. Sixties garage beat-style with organ is their bag. If I had it my way, Girls in the Garage bands would sound like The **Bristols**. *Mike*

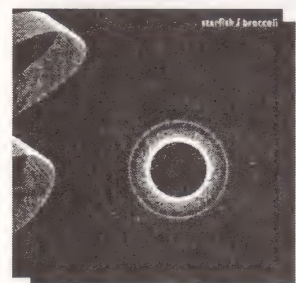
• Hangman's Daughter, P.O. Box 671, London E17 6NF, UK



Broccoli - "Chestnut Road" 7 inch 4/10:00

This is one of the best 7 inchers I've picked up this year, and I shouldn't be surprised, as it's on Crackle, the great pop-punk label out of England. Four songs that musically have the multi-guitar effect and pop sensibilities of **Mega City Four** and the vocals of a slightly less gruff Frankie Stubbs. The title track (and the highlight) is from the Rugger Bugger full length, the rest unique to this release. Do seek this out, as it is worth it. *Steve*

• Crackle Records UK



Broccoli/Starfish - split 7 inch 2/7:00

Broccoli are so rad! A great Scottish band who play the kind of in-between tunes that only a rare band like **Seam** or **Jawbreaker** can pull off. Pop moments combine with moments of intensity and emotion, and fragile beautiful guitar riffs build into anthemic tuneage that makes the transition from one end of the musical spectrum to the other so naturally that it seems easy. Hey, if it were easy every band would try to pull it off. Starfish are a tad late on the trend, 'tween **Jane's Addiction** and **Smashing Pumpkins**. Keep tryin' kids. *Mel*

• Solent, PO Box 577737, Chicago, IL 60657



Buck - "Hex Me" 7 inch 3/6:20

New offering from Lisas M. and G. formerly of **Cub**. Instead of the melodies we've come to know and love, we're confronted with a more raw punkish sound on "Hex" and a more, uh, "experimental" sound on the flip. This would be substandard even if **Cub** never existed for us to compare this to. As it is, I hope the Lisas didn't give up their "day job" for this. *David*

• What Else?, POB 292407, Los Angeles, Ca 90029



Cease/Clairmel - split 7 inch 3/7:00

A split 7 inch from two bands that don't really go that well together. Why do splits come out with bands that don't sound alike? Fans of one style or the other will just be disappointed...errrg. Anyway, Cease plays dirgey death metalish music that swirls around and for me goes nowhere. Clairmel out of Florida has been playing **Jawbreaker**-like emo punk for a while now, although the tracks on this seem to lack some of the hooks of their previous work. Not too worthy of spending money on unless you are a big fan of either band. *Steve*

• ADD Records and Fanzine, 7309 N. Huntley Ave., Tampa, FL 33604



Cessna - "My Blue Anglia" 7 inch 3/6:00

Wow, I'm on a roll - another wonderful single! I've never really investigated the previous singles on Radio Khartoum and Jigsaw, but from what I understand, **Cessna** is a Finnish band that wavers between a couple of sounds - the airy early-**Stereolab** meets **Sergio Mendes** Siesta records sound, and the more fuzzy 'beat' sound (as in '67 beat, not '97 beats). This single features both styles, and they pull it off in both areas. I have to get those old records now. Damn! Damn the snotty record buyer. Damn me! *Matt*

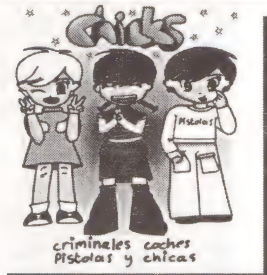
• Fantastic, P.O. Box 4492, Ann Arbor, MI 48106



Cheeks/Feedbacks - split 7 inch 4/6:00 ★

As much as I liked the **Cheeks** album, I think this is even better. If you liked **Pointed Sticks** and **Modernettes** - a couple decades back you should like this band a lot. Both of the **Feedbacks** bubblegum pop-punk tunes go down easy too, making the score a perfect 4 out of 4. *Mel*

• No Tomorrow, PO Box 1134, 12080 Castellon, Spain



Chicks - "Criminales Coches Pistolas y Chicas" 7 inch 4/11:00 ★

Three gals who really can't be older than 18 play almost pure guitar-driven indie-pop with an essence of riotgrrl and britpop. Me thinks "Jewels" (I'm gonna get u in the...) could fit right in with the songs on the debut 7 inch by **Kenickie** (R.I.P.). I foresee a bright future for these gals who seem to be fixated with Gunsmith Cats and Superflan. Just don't tell me that they don't write their own songs, and I'll be happy. I'm down with the full-colored fold-out sleeve and yellow vinyl packaging. *Mike*

• Supremo Recordings Ltd., 40 Manor Place, Dublin 7, Ireland



Comet Gain - "If I Had a Soul" 7 inch 3/8:00

September Kill Rock Stars single club single, and I sure as hell will buy this before I buy the **Quasi** one! Anyhow, it's another good **Comet Gain** record though sometimes trying to 'mean it' can be a bit much sometimes. I dig how punk they get and they get really really punk on the A side. I dig that more than I do the ballads - a bit too sloppy for that sort of thing ya know? Anyhoo, I always like 'em, though he is not in **Felt** and is not Lawrence, and is not allowed to sing so out of tune. Dig it. *Matt*

• Kill Rock Stars, 120 NE State #418, Olympia, WA 98501



Creatures/Last Sons Of Krypton - split 7 inch 6/8:00

If Creatures recorded this in their kitchen I'm guessing they live in a small studio apartment, whereas I can tell the Sons have a average size garage. Both bands thrash their way into garage punk, but neither can afford a decent mic for the vocals, so buy the record and help them get one. Last Sons write great 30 second songs like "I Sniff Glue Baby" and "I'm Your Trashman, Yeah", which won't leave you pondering what it all means. *Mel*

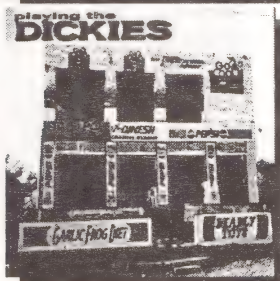
• no address



Crushstory - s/t 7 inch 4/10:00

The nice power pop/new wave debut 7 inch from this Reno outfit that has Zac (ex-Zoinks!, and current Screeching Weasel) and others. The songs have a quality that easily conjures up the first three Elvis Costello LPs, with hooks, guitars, and handclaps. A nice release, and I'm looking forward to a followup. *Steve*

• 702 Records

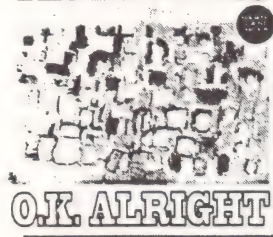


Deadly Toys/Garlic Frog Diet - split 7 inch 2/7:00 ★

Yet another punk cover version concept, with both bands covering **Dickies** songs. **Garlic Frog Diet** do a so-so take on "Fan Mail", but **Deadly Toys** do a fine version of "Manny, Moe and Jack". The reason it's so good is that it's practically a clone of the original, great song. *Mel*

• Sideline, 9 rue, Childebert, 69002 Lyon, France

The DIGGERS



The Diggers - "O.K. Alright" 7 inch 2/5:00

A relatively recent effort from England's **Diggers** that proves once again that Creation is still a major force to be reckoned with, despite **3 Colors Red** and the later **Ride** records. Brilliantly anthemic melodies that are a little more glam and a bit less **Brian Wilson** obsessed than previous records. The B Side, "On the Line", is more similar to their earlier records, sounding really Wilson/Van Dyke Parks. Though not so exciting to these ears, "On the Line" will be of interest to **High Llamas/Stereolab** fans for being produced and engineered by Sean O'Hagan. A really nice record and it should still be around, despite being "limited" (to like two million). *Matt*

• Creation, 109X Regents Park Road, London, NW1 SUR, **England**



Pat Dull & his Media Whores - "All Torn Up" 7 inch 4/10:00

This band plays the type of garagey power pop that made the **Real Kids** semi-famous, and you have to wonder why so few bands can pull off that style. Pat's got a cool voice and writes songs that are flat out catchy. Even the "ballad" here has hooks. My copy's on yellow vinyl. *Mel*

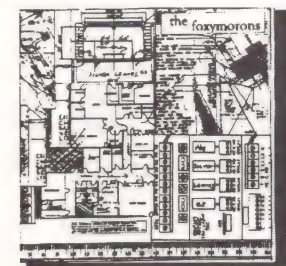
• Pat Dull, 3935 Farm Brook Lane, Columbus, OH 43204



Electric Frankenstein - "Up From the Streets/Razor-Blade Touch" 7 inch 2/6:35

Surprisingly weak showing from this usually (punk) rockin' gang; it almost sounds like (and probably is) made up of rejects from a previous recording session. Look elsewhere for your EF fix. Cold Front has put out better than this. *David*

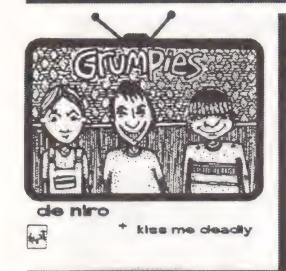
• Cold Front, POB 8345, Berkeley, CA 94707



Foxymorons - "Silver Leaves EP" 7 inch 4/11:37

One song on this lo-fi masterpiece sounds like **Guided By Voices** at their best. Another sounds like **Velvet Underground**, another like **Silver Apples**, and my fave track of the four, and believe me it's not an easy choice, is the one that sounds like **Pavement**. *Mel*

• \$4 to Jerry James, 706 Rosedown Lane, Mesquite, TX 75150



FYP/Grumpies - split 7 inch

The first song on the **FYP** side is typical snotty punk pop, not unlike most of their later work. The second track is a demo recorded by Joe quite some time ago; sounds like the **Beasties** influence that many have had at some point, put on mostly as a remembrance. The **Grumpies** side has their low production values down to a science. Forget the hardcore-ish rant about Robert DeNiro-go directly to the second track, a cover of "Kiss Me Deadly" that absolutely rules. Amy's voice and the melodic punk of this track have me keeping this on the turntable endlessly. *Steve*

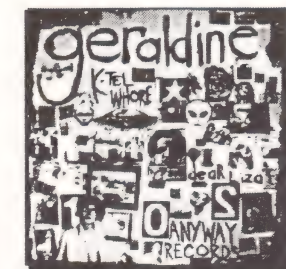
• Recess Records



Gel - "Rosie & Jim" 7 inch 3/7:10

Somewhere between **Buzzcocks** and **Manic Street Preachers** is Gel, currently among the elite of British bands. They deliver their energetic guitar fueled tunes in a seemingly effortless manner. Pretty smooth. *Mel*

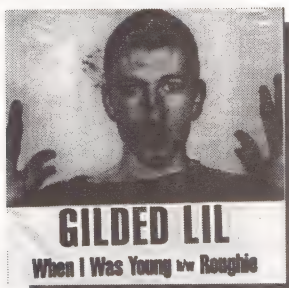
• Che, PO Box 653, London, **England** E18 2NX



Geraldine - "K-Tel Whore/Dear Liza" 7 inch 2/3:45

Two short but sweet bursts of raging punk from a band that, on the evidence of this, could hold their own on stage with **New Bomb Turks** or **Gaunt**. Definitely worth picking up. *David*

• Anyway, Po Box 8244, Columbus, OH 43202



Gilded Lil - "When I Was Young" 7 inch 2/5:00

I stumbled upon Glasgow's **Gilded Lil** at London's garage rock hub, The Boston Arms, while attempting to witness the almighty **Country Teasers**. But when I saw a mysterious, somewhat **Janis Joplin**-esque character take the stage in a full black body suit, I knew who was going to steal the show. **Gilded Lil** was a mess, albeit a beautiful mess, and by the end of the show I was offering to do a U.S. record with them myself (though I ended up in the bushes duking it out with some bad British Cider instead). All slide guitar and furious wails, their sound is somehow ridiculously derivative and amazingly fresh. **Gilded Lil** bring to mind all those bands from five years ago you hoped to forget, but now you'll wish you hadn't sold the records. They revisit and reconfigure the whole Grunge thing and amazingly do it completely un-lamely: Remember the **Mudhoney** side-project **Monkeywrench** or even the first dirgy/pre-sexy-Courtney **Hole** LP? Sure there's lots of acceptable influences too like the **MC5** and **Pussy Galore**, but the guttural wailing female/tough mama **Janis/Courtney/Babes in Toyland** thing was way out a few years back and the 'Lil is bringing it back like there's no tomorrow. And believe it or not, it fucking works. *Matt*

• Guided Missile, P.O. Box 11413, London, N19 4 AH **England** (though all of their records are on Bosque, P. O. Box 16069, Glasgow, G12 8JY).



Girlfrendo - "Air" 7 inch 3/10:00



Mike Alway wrote the liner notes to their previous single. In case you didn't know, he ran EI, a largely over-looked UK label that released polished pop music in the second half of the 80's. Interestingly, the spirit of EI seems to have manifested itself in their latest single. "Air" is just that, light and fluffy, and most certainly a ten on the cotton candy rating scale: Think **Bad Dream Fancy Dress** without the abrasive cutesiness. The other two tracks are a bit more like **Trixie's Big Red Motorbike**. What was the title of that 'zine from the UK a decade ago? Something like "Are you (or Don't be) afraid to get happy?" Finally, some memorable girly-pop out of Sweden! *Mike*

• Piao!, BM Nancee, London WC 1N 3XX, **UK**



Grieving Eucalyptus - "Let's Dance" 7 inch 2/5:00

Garage infected single from these Pennsylvania boys. Lots of influences from sugar pop **Beatles** to The **Kinks** and other 60's garage bands. The songs are pretty peppy, and the production allows all the different instrumentation to be heard. These guys are not too far off from the **Hi-Fives**, maybe a little toned down, especially on the vocals. A worthy release. *Steve*

• Just Add Water, P.O. Box 420661, San Francisco, CA 94142



Gritkisser - "Jesus Christ Alien Abduction/Baptism" 7 inch 2/5:30

Appropriate name for this outfit, since the music sounds like it crawled straight from the swamps to plop itself on your turntable. If only it weren't such a mild-mannered little creature. The B side is live and holds up better. *David*

• Soapy Fist, 2018 NW 31st Ave., Gainesville, FL 32605



The Gwens - "Spin Tickle" 7 inch 4/9:00

By the looks of the cover and the sound of the title, I would've thought this record to be of the syrupy type of indiepop - girls and cotton candy stuck the needle of a "Grease" soundtrack or something of that nature. Though my sweet tooth still dominates my musical tastes, it takes some damn good twee to get me going these days, so I was relieved to pop on the Gwens record to hear some straight-ahead A.M. radio sounds. Shimmery guitars and stick-to-your-brain melodies lead the way on a wonderful L.A. circa '68 set of tunes that are surprisingly varied and definitely enjoyable. Good, though the lyric, "If you really love something than you can't put it in your mouth" is somewhat disturbing, especially since the song continues with something about pus. Maybe one of those records where you concentrate on the "song" and not on the "writing". *Matt*

• Kindercore, P.O. Box 461, Athens, GA 30603



Heartdrops - s/t 7 inch 2/6:00

Another fine power pop/punk release, this one contains one original tune and a cover of the **Beatles'** "Eight Days A Week". The singer's voice doesn't have a huge range, but the gruffness and inflections give the songs an urgent quality. Musically, not too far from early **Elvis Costello** or maybe **Cheap Trick** doing "Surrender"; simple guitar hooks pull you in. There seems to be more and more of this coming out. Either that or I'm getting exposed to more of it, but I like this, and others that fall into this category (**Receivers**, **Crushstory**) and hope more is forthcoming. *Steve*

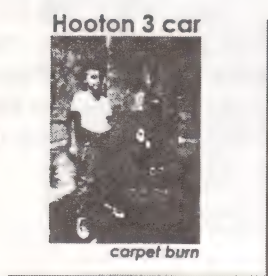
• Break Up, 91 E. Patterson Ave., Columbus, OH 43202



Hissy Fits - "All Dolled Up" 7 inch 2/6:00 ★

The wench like looks of these girls scared me a bit when I got these singles (yes there are two!) in the mail, but the songs are good; distorted melodic guitars with nice harmonies and vocals that sound a bit like Kim and Lulu from the Fastbacks. There are two different versions of this - the A side is the same, but the B sides are different. Side "B" (with pink on the sleeve) is the more punk song, the "C" side (with red on the sleeve) is a very lovely pop tune, ala Tiger Trap's Sweetheart, of wistful longing for a boy. And I've got to say this...it's about time Mutant Pop put out a record with GIRLS on it!!! *Steve*

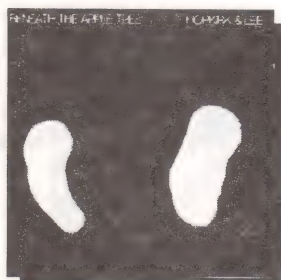
• Mutant Pop Records, 5010 NW Shasta Ave., Corvallis, OR 97330



Hooton 3 car - "Carpet Burn" 7 inch 3/7:49 ★

The title track is an original with the kind of bass heavy UK punk sound that reminds me of **Drive**. It's good, but the pair of covers on the flip are more fun; a nice version of the **Cyndi Lauper/Hooters** "Time After Time", and an offbeat take on The **Bangles/Prince** "Manic Monday". *Mel*

• Damaged Goods, PO Box 671, London, England E17 6NF



Hopkirk & Lee - "Beneath The Apple Tree" 7 inch 4/10:11 ★

Sweet and dreamy acoustic pop with male vocals from the UK. This would have fit in well on the Sarah label. The level of songwriting makes at least a couple of these tunes strong enough to rate as A sides. *Mel*

• Yakamashi, 3381 Westport Ct., Walnut Creek, CA 94598



Hula Hoop/Allen Ginsburg split 7 inch 2/9:00

A nice idea lacking in conceptual reasoning, this single drives me to wonder. Midwestern indierock on one side, dead beat (get it, dead-beat?) on the other - one meditating on Czech police ignorance and other stuff, the other one, well um, indie rocking. Can who guess which does what?. Ok, so I like indie rock and books too, but what do these things have to do with one another. I don't think they were singing about Ginsburg, and I don't think he knows who Hula Hoop is, so I don't get it. Maybe it's so non-reading hipsters will pop on the other side and see the light. I have a feeling this is not the record that will throw the indie rock on its ear. Maybe I should be nicer to these people. It's an attempt to be different right? Ok, maybe I'll rethink this all. *Matt*

• Delmore Recordings, P.O. Box 477458, Chicago, IL 60647



Kung Fu Monkeys - "Hi Fi At Lo Tide" 7 inch 3/8:00 ★

Another fine release from Mutant Pop, again **Kung Fu Monkeys** come up with a bubblegum gem of a 7 inch. Three songs, all owing much to mid sixties bands like the **Dave Clark Five** and **Herman's Hermits**. Treble abounds on the guitars, and the high pitched vocals of singer James Cahill make them even more endearing. Where did these New Yorkers learn so much about surfing? *Steve*

• Mutant Pop Records, 5010 NW Shasta Ave., Corvallis, OR 97330



Kyra - "...sings Marieke" 7 inch 2/5:00

Kyra is a **Headcoatee**. Specifically, **Kyra** is the screamer, or the punk one, while **Holly** is the sultry sexy one. That's why this record is a strange one. Here **Kyra** does two smoky cabaret numbers that seem better suited to **Holly's** style (maybe she is jealous of all the attention on **Holly**). The weird thing is that both songs (one a **Jacques Brel** cover, the other a **Childish** original, with singing saw by local Berkeley boy **Jason Verlinda**), are done in clearly **Kyra** fashion, anxious, agonized, broken and cold - an even less comforting **Nico**. I'll probably get the album (from which the A-side appears), but I hope I hear some punk rock. A weird record. *Matt*

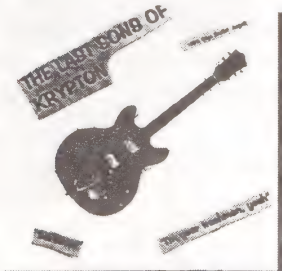
• Vinyl Japan, 98 Camden Road, London NW1 9EA, England



Kyra - "Doodlebug/Punk Rock Ist Nicht Tot" 7 inch 2/5:05

Raw lo-fi punk rock from this English lass that sounds like she could have some association with **Billy Childish**, and turns out to be a **Headcoatee**. Doesn't get quite "gone" enough, but okay. *David*

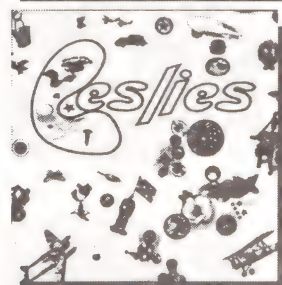
• Damaged Goods, POB 671, London E17 6NF, England



Last Sons Of Krypton - "Teenage Trash" 7 inch 5/7:00

No wonder there's a huge buzz about this band, they're practically audible! If your idea of good music is someone beating on a garbage can with a stick, the Sons could be the band for you. Lo-fi '60s punk and proud. There's no lyric sheet included, but I know screams when I hear them. *Mel*

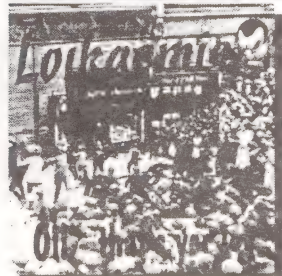
• Kryptonite, 827 Lincoln Bl., Manitowoc, WI 54220



Leslies - s/t 7 inch 4/9:00

Reminding me mostly of the **Raspberries** in sound and voice, this pop group hails from Sweden, which seems to be the home of the great pop bands these days. This record is nothing Earth shaking, but the tunes will keep you feeling happy, and there is a nice cover of **Marshall Crenshaw's** "Favorite Waste of Time". *Steve*

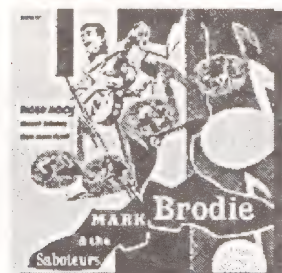
• American Pop Project, P.O. Box 2271 San Rafael, CA 94912



Loikaemie - "Oi! - That's Yer Lot" 7inch 4/11:10

This German skin band treats us to one rousingly good Oi song and three average to pretty good tunes. Lyrics are in German so I'm not able to comment on them (or their content). *David*

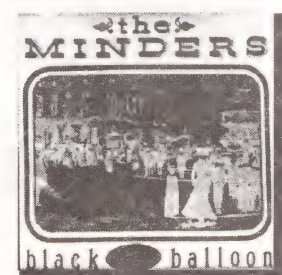
• Knock Out, postfach 100716, 46527 Dinstaken, Germany



Mark Brodie & the Saboteurs - "Tiger Rock" 7 inch 3/6:55 ★

Marky's back, this time with a unit called the **Saboteurs**. Three more slabs of Canadian surf. Pretty cool, worthy playing at your next beach party or clambake. *David*

• American Pop Project, POB 2271, San Rafael, CA 94912



Minders - "Black Balloon" 7 inch 3/8:00

The latest single from **Minders** shows them still stuck in their '60s time warp pretending to be the New Colony Six. As long as their music retains it's bubblegum psych-pop charm, let's let them pretend. Maybe not their best, but quite worthwhile. I wish their album had lived up to the singles. *Mel*

• Minders, PO Box 100953, Denver, CO 80250



Moloko Men - "Clockwork Ultra Violence" 7 inch 4/9:40

More skins making noise, though this is more in an early 80's Riot City/Punk & Disorderly vein instead of a singalong oi! style. Music is decent if unexceptional, lyrics focus mainly on "ultraviolence" and "America" ("America never wrong"). One of the photos shows them posing with brews in front of an American flag. They seem careful not to mention their thoughts on racism either way. *David*

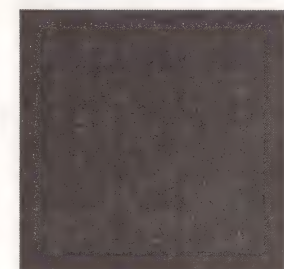
• Vulture Rock, POB 40104, Albuquerque, NM 87196



Mr. Crispy/Peter The Great - split 7 inch 4/7:00

Two Oklahoma bands combine for a pretty decent split 7 inch. **Mr. Crispy** plays pop punk with lowish production values, good arrangements and hooks and songs about girls. Pretty **Screeching Weasel**, and pretty darn good. **Peter the Great** is a little more loud and punk, but still OK in my book. The cover art is color xerox, the vinyl is green marble, and Peter the Great, if the cover is any indication, are the punk rock **Chipmunks!** Get it, and see what I mean. *Steve*

• We're Not On A Label, PO Box 5816, Edmond, OK 73083



Mushuganas/Volatiles - split 7 inch

Two bands from Chicago that has broken up, and both try to do the melodic punk **Screeching Weasel** thing. The **Mushuganas** have been much revered by many of my friends, but the vocals are too hoarse/scratchy for me, nor do the songs have the hooks required of this genre. The **Volatiles** side is a little better, with a more of a garagy sounding approach to their song. Not a release worth bothering with unless you are serious fan of these bands. *Steve*

• Rocco Empire, 3415 W Drummond 1W, Chicago, IL 60647



Neil Hamburger - Pays Tribute To Diana, Princess of Wales 7 inch 2/7:00 ★

One side of this latest offering from conceptual comic Neil Hamburger is "A Moment Of Silence For Princess Diana", and the side is silent indeed. The record has a tissue included, and is pressed on black "mourning" vinyl. It's about time Diana's death finally got some recognition. *Mel*

• no address



Newell - "Alix" 7 inch 4/12:00

Newell is a French guy, actually named Newell, with a few other friends, acoustic guitar, some brush drums, a little bit of organ here and there, and a couple of fuzz guitar bursts. Understated and generally quiet pop music with sung-on-the-verge-of-spoken vocals in both French and English. Reminds me of some of the Spanish/Elefant pop music that I've never been crazy for, i.e. La Buena Vida, but the organ-y stuff might make me change my mind! *Matt*

• Motorway, 3-2-18-2C Shiouaki Ichikawa-Shi Chiba 272-01, Japan



Orange Alabaster Mushroom - "Psychedelic Bedroom EP" 7 inch 4/12:00 ★

This one man psych-pop band is a side project from Greg Watson of **The Fiends**. "Another Place" is a great song that the **Beatles** and **Bee Gees** might have come up with on a really good day in a home studio. Maybe even more like **Hollies** when they had their psych phase with "Dear Eloise" and "King Midas In Reverse". This is simply remarkable, and you will have to hear it to believe it. *Mel*

• Perfect Pop, Norway



Orans - "Windfall" 7 inch 3/8:00

One of the last singles from the Harriet label, the only indiepop label run by a Harvard professor. Windswept bouncy music with a late 70s punk/new wave feel, not in the silly keyboardy **Mocket** way, though a suprise banjo pops up here and there. If you like early **Blondie** or **Penetration**, you may find this pretty cool. I did. *Matt*

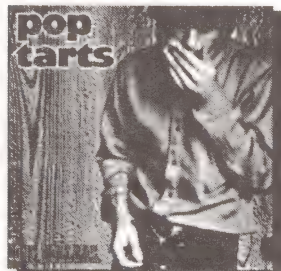
• Harriet Records, P.O. Box 649, Cambridge, MA 02238



Pist On - "Dyke Fight Tonight" 7 inch 3/5:20

Decent punk from all female unit outta S.F. Energetic enough, but I'm not sure if I'd ever find myself reaching for it again. *David*

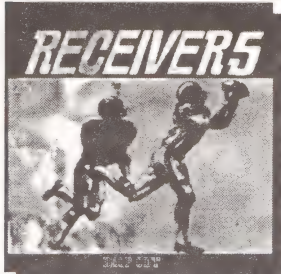
• Evil Eye, POB 640264, San Francisco, CA 94164



Pop Tarts - "O.K., Vollgas" 7 inch 4/11:00

Three girls and a guy from Berlin play punky-pop songs that are similar to **Red 5**, but hella catchier. Guess what the opening track "girlie Pop" is about. Their spunkiness is evident throughout, even on the two throwaway punk jams. *Mike*

• Bungalow fax: 49 30 618 27 81 / Dist. by Rough Trade **Germany**



Receivers - "Drop Out" 7 inch 3/7:00

This is a really fine power pop/punk single from this Oakland band. The songs are better than the typical pop stuff out there these days with arrangements and harmonies that are more imaginative, hooky, and fun. Includes a cover of the **Buzzcocks** "Boredom", and the two originals are really great as well. I saw these guys open for **Electric Frankenstein** at Gilman, and was blown away by how good they were, and highly recommend picking this up, and seeing them live. *Steve*

• Cheetah's, PO Box 4442, Berkeley, CA 94704



Reducers SF - "Don't Like You" 7 inch 2/7:00

Got this, saw TKO, and thought "melodic maybe, hardcore probably..." and was surprised from the second I put it on. More pop than I expected, along the lines of **Chelsea**, and with some rockin' guitars throughout the whole thing. The B side is a **Slaughter and the Dogs** cover, "Situations", and is a perfect fit for them. I'd heard lots of good things about this band, now I know why. *Steve*

• TKO, 4104 24th St., #103, San Francisco, CA 94114



Registrators - "Baby Don't Cry" 7 inch 3/4:45

Three more short bursts of pure punk rock pleasure from the lads from Japan. These folks manage to capture the excitement and energy of the early punk era without sounding like a lifeless carbon copy of same. As always, a **Registrators** slab worthy of your collection. *David*

• Freaked Out Frequencies, c/o Bertus Kor, Poelstraat 38 C-1, 9712 KB Groningen, **Netherlands**



Rezillos - "Radio Session" 7 inch 4/10:00

"Top Of The Pops" is still one of the greatest songs ever written. The version here is fine, although the sound quality is only fair, making this less than essential even for **Rezillos** fans. The other three songs are "It Gets Me", "Good Sculptures", and "No!". I saw them play as **Revillos** a couple shows in the early '80's and they were great. *Mel*

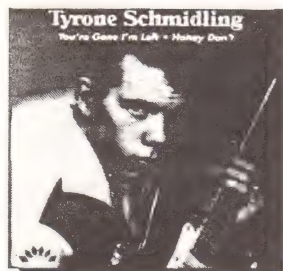
• no address



Rondelles - s/t 7 inch 4/8:00

From Albuquerque, NM, **Rondelles** play girl punk in the vein of demo period **Slits** with the rhythmic feel of Fast Records bands like early Mekons had at that time. You might go for this if you're a huge Slits fan. Otherwise it's good, but not great. *Mel*

• Teen Beat, PO Box 3265, Arlington, VA 22203



Tyrone Schmidling - "You're Gone I'm Left" 7 inch 2/4:33 ★

Thanks to the folks at Norton Records for putting out a single of this classic rockabilly nugget from '58. It had previously appeared on volume 27 of the great German rockabilly series "Bison Bop". This San Francisco teen recorded a one off gem that surely must have inspired The Cramps. *Mel*

• Norton, Box 646 Cooper Station, NYC, NY 10003



Sellouts - "Hey Mofol I Wanna Puke Like Milton" 7 inch 2/3:05

Raw 77ish punk rock that sounds like these folks were up front at more than a few Rip-Off Records Showcases. However, if we're to believe the sleeve these guys are actually from Brazil, so it's unlikely they made it down to the Purple Onion too often. Either way, this is still pretty good punk rock, something to throw on between the **Injections** and the **Bobbyteens** at your next party. *David*

• Rapid Pulse, POB 5075, Milford, Ct 06460



Soulbossa - "Sore Loser/Big Hurt" 7 inch 2/6:25

From England, sounds like it could have been recorded by some street corner during the 50s (albeit w/ modern recording technology; this ain't no lo-fi extravenga). More in the dreamy crooning-greaser vein than an attempt to mine the current rockabilly revival. Good for what it is. *David*

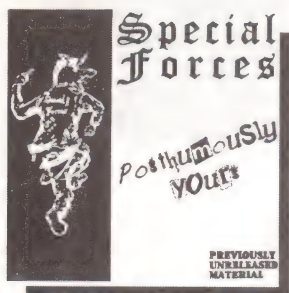
• Dishy, 23 Whitchurch Gardens, Edgware, Middlesex HA8 6PF, UK



Spaceshits/Deadly Snakes - split 7 inch 2/6:00

Two garageish outfits representing Canada. Could be most accurately be described as "alright...", with **Spaceshits** taking the top honors this go-around. *David*

• Sympathy for the Record Industry



Special Forces - "Posthumously Yours" 7 inch 5/9:00

Judging from all the line-up changes this band had in the late '80s, early '90s, you'd think Orlando was tough to get along with, when we all know he's a sweetheart. Anyway, I believe Bill Collins plays guitar on these sessions of fine punk/hardcore with Orlando's unique and charming muddled vocals. A double album retrospective of the band's career is due this Summer. *Mel*

• Cheetah, PO Box 4442, Berkeley, CA 94704



Spectacle - "Needles in the Camel's Eye" 7 inch 2/7:37 ★

Gentle reader, Did you ever buy records because so-called music experts make comparisons to songs or bands that you dig in their reviews; but then you end up disappointed that they are a bit off the mark? This review is right on. The **Brian Eno** cover gets "Nowhere" era **Ride** treatment. The B side reminds me of the top-notch B side of **Rolling Stones** "Jumping Jack Flash" 7 inch and eventually evolves into a drone groove with a rock-steady **Sundial** (Other Way Out era) drum sound. Blake writes timeless pop songs continuing from when his band was known as **The Cherry Smash**, and now has \$ to put into production quality. This white-label promo must be a consolation for those who purchased the **Spectacle** CD and thought it was over-produced. *Mike*

• Consolation, 7276-1/2 Melrose, Los Angeles, CA 90045



Sportique - "The Kids Are Solid Gold" 7 inch 2/6:19



Influenced by the Scottish pop scene of the late '80s this band play engaging mid-tempo pop tunes, not too unlike **The Pastels**. Both sides are winners, with the flip being a cover of **Lovin' Spoonful's** "You Didn't Have To Be So Nice". *Mel*

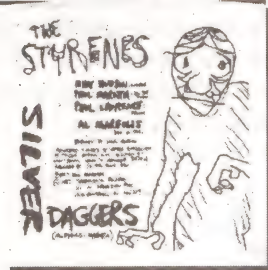
• Dist. by Shellshock UK



Starsign - "I Want to Have an Affair" 7 inch 2/6:00

A mystery band from Australia on a label that knows indie-pop. Side 1 is an excellent example of how just a few words can express a lot especially when sung with sweet female vocals and accompanied by chiming guitars. "Honey" on Side 2 is sticky and sweet. You'll want to lick it up. Songs are comparable to mid-period **Primitives** (UK) and early **Hummingbirds**. Can anyone tell me about this other mysterious Australian band called **The Clergy**? I have the "Rosethorn" 7 inch from 1989. *Mike*

• Blind, 118 Ashely St., Chatswood, NSW 2067, **Australia**



Styrenes - "Silver Daggers/Heavy Streets" 7 inch 2/5:20

Yet another band from the days of yore reforms, this time it's this post Electric Eels unit from Ohio. Paul and company provide 2 new numbers, "Silver..." being more in the early new wave vein (while "new wave" and "punk" were still on speaking terms) while the flip is a more piano-driven number that doesn't quite succeed. Worth checking out for the A side *David*

• Thermionic, 111 N. Sheriden Ave., Indianapolis, IN 46219



Supersnazz - "It's Alright/Our Favorite Thing" 7 inch 2/3:20

It's been awhile since we heard from these all-female garage punk band from Japan, but they're back and better than ever. Two short bursts (less garage, more punk) that pretty much blows away their LP on Subpop, as well as being one of the best 7 inches I've heard this year. If their new LP ("Diode City") is as good as the items on display here, it should be a killer. "It's Alright" is from the new LP, "Our Favorite Thing" is exclusive. *David*

• Sympathy for the Record Industry



Sweet William - "Dutch Mother" 7 inch 3/7:00

Australian pop crooner Jason Sweeney leads the much talked-about **Sweet William** through three gentle Dr. Rhythm backed rompers that remind me of mid-to-late **Orchids**. Yes, occasionally his voice can reach the affectation levels of one **Morrissey**, and I usually cannot deal with that sort of vocal style, but this one is definitely tolerable. So if you do like that sort of thing, Sweet William is definitely a keeper. *Matt*

• Matinee, P.O. Box 76302, Washington D.C. 20013



Taste of Cindy - "Omnibus e.p." 7 inch 4/12:00

In my never ending quest to find the best in la-la-styled noisy, girly-pop, I present to you **Taste of Cindy** from France. All songs on this extended play contain hard-driving riffin' guitars which reminds me a bit of the **Pixies**. This, their first vinyl release, even though it came out in 1997, deserves mention because it was not distributed in the U.S. at all. Lyrics in English are delivered with a punch. *Mike*

• TOC, 54 rue de Monts, 37250 Montbazon, **France**



Thee Headcoatees/Headcoats - "Jackie Chan Does Kung Fu" 7 inch 4/5:15

Yet another 'Coat/ees split with yet another novelty by **Headcoatees** (which goes on too long) and another Medway Garage garage raver from Billy and company. Okay, but not a major addition to the considerable canon of Senor Childish. *David*

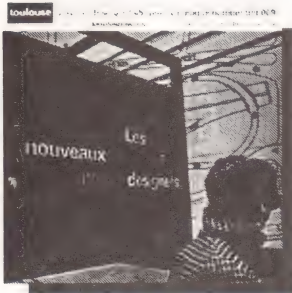
• Damaged Goods, POB 671, London E17 6NF, **England**



Travis Cut - "Complicated" 7 inch 3/8:00

One of the many great pop punk bands in England that have been influenced by bands like the **Mega City Four** and **Senseless Things** (which were of course influenced by **Husker Du**) and this is a fine US release of the title track that came out in England a while back. Heavy on the melodic guitars and rough edged vocals and harmonies that makes all these British groups stand out, there are also two other songs, that are equally catchy, and for all I know also came out in England. I need to do more mailorder. *Steve*

• Honey Bear, PO Box 460346, San Francisco, CA 94146



Toulouse - "The New Designers" 7 inch 3/8:00

Yeah Yeah! **Toulouse's** LP of 1997 was possibly my favorite of that year, a well-crafted combination of lulling **Slowdive** influenced ebbing washes of guitars and fey male musings a la **St. Christopher**. Somehow with this long-awaited follow-up, Mr. Jamison Duffield and Co. have done a complete 180 degree whammy on us and gone totally '82! It's now all angles where there were curves, and it seems as if one day Jamie went home to discover that all of his **Stereolab** records had been replaced with **Gang of Four** records, only to be further astonished that he liked the latter much better!. If you dig the 'Four, or for that matter, other sharp and bouncy late 70s/early 80s pop sounds, i.e. **Josef K**, **Pylon**, **The Monochrome Set**, **The Nightingales**, and you can stand some of the lingering pop affectations of the previous **Toulouse** incarnation, this is a definite record to pick up, if only for the ridiculously thick Czech vinyl (no, I mean it's REALLY thick). *Matt*

• Tinseltones, P.O. Box 7392 Kilmarnock KA1 4NS Scotland UK



Town Managers - "We're The Ghettoest" 7 inch 4/10:00

The second single from former **Dead Milkmen** Joe's new band. Garagey production separates it from that band, but the melody and sense of humour are still there. A couple punk tunes, and a couple intros, one surf, the other surf-polka followed by a second of disco in a locked groove to cap off the fun. *Mel*

• Marigold, 241 James St., Mount Ephraim, NJ 08059



Travis Cut - s/t 7 inch 2/6:00

Tuneful punk from these British veterans. Chris' voice reminds me of Wiz from **Mega City Four**, yeah, that good. "My Idea Of Fun" is the Cut at their hookiest guitar punk best. The other track is a piss take of the **Subs** "Stranglehold" with vocals by Mac. The flip side is blank. *Mel*

• Travis Cut, 39 Morley Grove, Harlow Essex, UK CM20 1EB



United Blood/Pressure Point - split 7 inch 4/32:37

United Blood contribute two more rousing punk anthems, while **Pressure Point** gives up an uncredited **Equals/Eddy Grant**-by-way-of-the-**Clash** cover ("Police On My Back") and an original (?) in a similar vein. **United Blood** takes the crown on this release. If it's true they've called it quits it'll definitely be cause for mourning. *David*

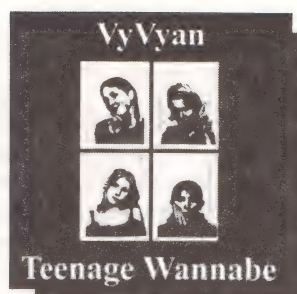
• Cold Front, POB 8345, Berkeley, CA 94707



Velocette - "Reborn" 7 inch 2/6:00

God damn this is a great fucking record. Prologue: David **Comet Gain** wants to remain garagey and sloppy, the others want to refine the sound, go clean. David kicks everyone out, makes new Comet Gain. The kicked-out's start a new band, very refined, very clean, very **Saint Etienne**, release one very good single, "Get Yourself Together" and do nothing for the next year and a half. Until now. I've always loved Comet Gain's pop-done-by-punks aesthetic so I have been rooting for them to be better than **Velocette**. The problem is that Velocette are just too damn good. This new single takes a slow turn off a side road and downplays the go-go bandstand sound, reconfiguring the early **Dexy's** sound yet again, slowing it down to a soft lull, gathering the melodies around wonderful **Sea Urchins**-like shimmer, and filling in the gaps with fluffy styrofoam **Fleetwood Mac** - arranged peanuts. God damn this is a fucking good record, and it gets better every time I listen. *Matt*

• Wiiiija, London, England



VyVyan - "Teenage Wannabee" 7 inch 3/8:51

The unpretentious charm of these four young women is quite captivating. They might remind one of an uncontrived Kenickie. In three songs they show a firm grasp of the range and tradition of UK girl punk. *Mel*

• Abuse, PO Box 2168, Reading, Berkshire RG1 7FN, UK



Wedding Present - "Get Flexed Again" flexi 3/9:28

Great sounding versions of "Crawl", "Queen Of Outer Space", and "Come Play With Me", recorded live at Brixton Academy in '92 by a British band that could do no wrong in my book. *Mel*

• \$2.50 PPD to Caleb Smith, 5278 Strathmore Dr., Mechanicsburg, PA 17055



Wholes - "Serial Killers 4 Punk Rock" 7 inch 3/8:00

Damn, I really dislike stuff like this in general, so maybe I shouldn't write anything at all...hmm, reminds me a bit of **MX-80** or **Negativland**. Not a hook, melody, or beat to be found. And the vocals are annoying as well. I'm probably not being fair, so maybe if you like the bands I mentioned earlier, you can give this a try. *Steve*

• Bucky Records, PO Box 72671, Las Vegas, NV 89170



Yoly - "Hot Like Fire" 7 inch 2/8:00

I like some bad reggae, I even like some dancehall (well, I like **Michigan and Smiley**), but no, I do not like this. Dancehall was not such a good idea when it first appeared in the early 80s, and it definitely is not such a good idea now. *Matt*

• no address, Jamaica



V/A - "Confederacy of Scum, Loathe it to Death" 7 inch 5/11:20

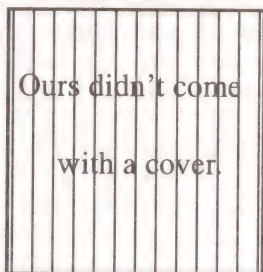
You might be a redneck if... nah, I'll resist the temptation. Anyway, this here slab captures five bands flying the Confederacy of Scum banner, live at the C.O.S. Supershow. Mainly raw punk rock motherfuckers tearing it up before an appreciative audience. Couldn't catch too much of the lyrics, but I'll assume they're not anything you'd mistake with the works of **Crass**. Recording quality's good enough to make these cuts sound listenable, with **Antiseen** (no surprise) taking the C.O.S. Crown home with them and **Hellstomper** capturing Ms. Congeniality. **Rancid Vat**, **Cocknoose**, and **Limecell** make spirited appearances as well. Comes with issue 13 of Carbon 14. *David*

• Carbon 14, POB 29247, Phila, Pa 19125

V/A - "Kiss Hell" 8 inch 6/17:20

Bonus 8 inch that comes with the "Kiss" issue of Roctober zine, hence the selection of **Kiss** covers and related tunes on this disc. Unfortunately most of the tunes here are pretty weak; even **Drop Dead** and **Cynthia Plaster Caster** don't end up delivering the musical goods. **Polkaholics** provide a listenable tune ("Kiss my Polka") but not even novelty value is enough to save this slab. A rare misstep from an otherwise killer zine, which is always worth picking up no matter what the quality of the freebie rekkid is. *David*

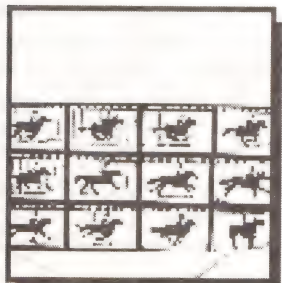
• Roctober zine



V/A - "Rebound" Volume 3 7 inch 6/13:00

Swearing At Motorists kick things off with their usual artiness going nowhere, then an interesting short track from **Marmoset** in which **Rolf Harris** meets **Marc Bolan**, then **Guided By Voices** toss in the quite worthwhile previously released "Pantherz" from their Albini sessions, at which point we flip over the record to discover To Rococo Rot waisting our time with some pointless electronica, **Bill Ding** with a weird ass acoustic throw away that's no worse than most of their stuff, and finally **Hood** go the home recording route on a muffled song worthy of a real studio treatment. *Mel*

• Rebound, Maraisstrat 1, 2021 SJ Haarlem, Netherlands





Jimmy Possession is the editor of Robots and Electronic Brains fanzine and DJs on the Student Broadcast Network, the national UK student radio station. Contact: 13 Kingsway, Cambridge, CB4 2EW, UK or <http://come.to/robots>

"Write a column about the UK scene for me, Jim", Mel said, "and I'll see you all right for Froot Loops." "The Loops of Love?" I replied. "The very same" he confirmed. "Where do I sign?" I cried, without thinking too deeply about it... ..because if I had, I might've realized that the "UK scene" is actually pretty big and unlikely to fit onto a page or so. Which means that, as the deadline looms, I'm going to have to resort to the British Rock Hack's last line of defence: invent a movement.

Things have moved on since the typing marathon that was The New Wave Of British Heavy Metal and we're up to about a scene every two weeks now, usually with a snappy alliteration or rhyming scheme. I like to hark back to the good old days though, so my scene is going to be called Stuff That's Dropped Through Jim's Letterbox Recently. Or STD TJLR. For short. Oh yes, it might not all be British either, so that's STD TJLR(MNBBE). Now, what's the NME's phone number...

I've been playing the debut Pop Off Tuesday album (Pickled Egg) almost non-stop for the last couple of weeks. The band are Japanese and the LP's been out there (on Nanophonica) for a while. It's gloriously schizoid, kitchen-sink slow-frenzy, futuristic nearly-pop ("") that'll turn your ears inside-out. "Unworldly" is a track with ancestors that evolved from alien material carried to Earth on a meteor and mated with Liz Fraser somewhere between then and now. It eases along, lightly riding a cymbal, exploring musical side avenues and losing fragments of song as it goes before dissolving into a mighty Oriental drone and "This Old Lady" is an android Sheryl Crow/Alanis Morissette clone - exaggerated precision in enunciation and disconcerting tonal fluctuation with a sharply artificial edge. Behind her the BBC Radiophonic Workshop play with the effects deemed too weird for Dr. Who and a few from the box marked "Twang". Subliminal bass and another cymbal ride restrict the meandering as an excruciating metal solo time-warped in from the 80's is manipulated and Ivor the Engine pops up on the outro. On the same label, check out Daniel Johnston's "Dream Scream" 7 inch - gives you the same feeling you'd get if Edward Scissorhands ran his nails down a mile-high blackboard. It's suicidal, even Johnston's breathing, picked up off-mic, drips despair and regret: "I thought I was loved, what a fool I was". Jesus, where are the razor blades? - or The Freed Unit's tortoise-like analgoue Kraftwerkisms 7 inch "Widdershins". On a hip hop tip, Fever have just put out "Too Bad But True" (Digital Hardcore Recordings) which sticks a knife into the flaccid belly of contemporary hip hop and takes a large step back (in the day) as the entrails spill out. Returning to the times when beats and rhymes were everything, Fever (two Berliners) proceed to fuck the beats up and bury them under a layer or two of sludge distortion and strange electronic tones, delivering the rhymes in the same twisting drawl employed by New Kingdom or Cypress Hill at their most stoned. Forget the increasingly limp likes of B.O.B.B.Y D.I.G.I.T.A.L and get the furious beatfreakery of DHR. Also on DHR, and similarly revolutionary, Cobra Killer's self-titled debut is a stormer; a charity shop sample/loop/scream extravaganza stapled together by Gina (EC8OR) and Annika (Shizuo). On the one hand it's exactly like all the other DHR releases: speed, distortion and shouting, but on the other it's completely unlike everything else on the label because the sample sources are so different. Like the recent Solex LP recorded off a radio with bad reception onto wax cylinders. Staying in

Daniel Johnston



Germany, the enigmatic and reclusive Various Artists let Autechre and Funkstörung loose on their last outing "8, 8.5, 9" (Fat Cat). The former create an ultra-simple loop which is hypnotic in its fascination - like a paisley shirt after a few spliffs - and the latter fashion something that could well be the literal translation of their name in German; a spiky disjointed funk, all octopus beats and snake bass. Jimi Tenor's "Venera EP" (Warp) is a limited release of tracks which will not appear on the new LP; two tracks of authentic jazz, one soppy ballad and one semi-industrial noise job that sounds like it might've fallen off the back of Autechre's lorry. The Cuban Boys have been putting themselves about a bit over here and there's been speculation that they're actually Paul Weller and Noel Gallagher. They aren't - but they are soon to release a 7 inch for Rough Trade.

Autechre



I've got their CD-R demo, "Agitators of the Music Industry", which is a sample-stealing goldmine. "Oh My God, They Killed Kenny" cobbles together Kenny's novelty hit "The Bump" and the obvious South Park sample into a throbbing throwaway disco peach; "Let's get) Raunchy" is a slice of 80's chart house from the M/A/R/R/S school with a KLF-lite nitro injection and "Foggy mountain breakdown" is a hillbilly re-run of the Grid's "Swamp Thing" set in a sweaty Go-Go bar. Sax man, Curtis Bay also knows a good sample when he hears one, as the "Medium Rare" (Tonguebath) album proves. Spanning 4 years of his music-making, we get jazzy Portishead, Junkyard Band found-sound beats, drowsy trip hop, organic/acoustic electro and FSOL smooth electronics bound with tastefully minimal sax and a general ambient ambience.

At last we've made it to the indie 7 inchers. Tim Smith - of the legendary Cardiacs - produced "In the Iceman's Back Garden" and "Wise Guy" for The Monsoon Bassoon (Weird Neighbourhood). And you can tell. The Shanks are busting out of Ireland with "Bubbling" (Murgatroid), a turbo-charged sober(ish) Shane McGowan fronting the frantic guitar bubblegum of the Wonder Stuff's "Unbearable", a Pistols steal ("God Save the Queen") and an indie drummer who really has always had a dance element to his sound. Twinkie are riding high on their third release, "Dogs Die In Hot Cars", (Fortuna Pop) which flirts with Sonic Youth in a Kim Gordon moment whilst joyously flooring the sonic accelerator. It's got the clunkiest bass this side of Peter Hook down a deep hole, distortion to match and sugarsweet vocals sprinkled liberally on top. Single of the moment is "Season Ticket/Master Plan" (Full Strength), a split from Diary and Brain of Morbius. Diary are the kind of art/poet/punk band you might've seen supporting The Fall 15 years ago. As awkward as disentangling yourself from your girlfriend, the condom and the settee when her Mom and Dad come back early, and as noisy as the resulting argument. Brain of Morbius, on the other hand, just make a bleedin' racket in a Suicide-al terrorist manner. Moving briefly to Scotland, Camera Obscura's "Park & ride" (Andmoresound) is gentle, almost fey, indie pop swish that's only really done well north of the Border. A legacy from Postcard perhaps. On the same label, Mac Meda have "The Tenth of Always", a copybook exercise in simplicity; loop a breakbeat, add a drone, dig out some old art-house flick as a voice-over and slow down a Dick Dale riff for the fade out. Like John Sims or Fridge with vocals. A debut for both the band and label next - Super Electric scream out of the blocks with "Beyond the Viaduct" (Tesla), a miniature Ten Benson/Bis cross-breed recorded in a biscuit tin that crashes along on speed-pop overdrive, keyboard lines left behind, vocals racing in front and drums doing their best in the middle: scratchy, shouty, juvenile and exceptionally splendid. Plus it's got a bonus rude sleeve. Hefner have just released the latest in a line of perfect guitar pop singles. "The Sweetness Lies Within" (Too Pure) shows again that the dynamics in their singles come from the fragile and expressive angsty vocals and the choppy rhythm guitar (treble turned all the way up to 11) that chugs along for ages on a monochord like all the best Wedding Present songs used to. On a slightly less straightforward note, Gag are still going and their latest, "The Bumble

Bee Versus the Swan", (Flitwick) sounds like a jukebox full of scratched 80's underground guitar band 7" falling down a lift-shaft on a bungee rope - the rhythm and melody of Beefheart and the wordplay of a Southern Fall. Finally, a triptych of 7" vinyl from Triumph 2000; "Mk I", "Mk II" and "Mk III" (all Amos). "Mk I" houses "Happy Ever After", an extended Stone(r) Roses groove/jam and "Oscillate" where a super-lazy Stereolab drone over trashy breakbeats. "Hypnotist Twist" is not the Mark E. Smith cut it should be, instead it's a Sgt Pepper-era Beatles disorganisation production that comes together at the right moments to create glorious noise and open "Mk II". On the other side "TFS #8" pays spiritual homage to Can's "EFS" tribal loop series although with a more electronic edge. "Mk III" finds us "Out There" in two parts, one per side. The first is the outward journey, a garage psych festival song which flips into reverse for the ride home and intensifies, a dark return trip. Like The Doors without an organ but also without a crescendo and hence an uneasy ending. Three singles that could be at least four different bands, which is how we like it round here; quality, quantity and idiosyncrasy.

I've recently been reading J.G. Ballard's "Low flying aircraft" collection, a series of bleak post-industrial future histories, which has required some pretty intense listening accompaniment. Try any of the following... Job's "Party At Ian's" (Feast Or Famine) CD, varied improvisation including some snowscape drone ("The Dream Editor"), some interstellar laser shoot-outs ("Clear"), a muted dinner party conversation ("Hi I'm Phil Nice To Meet You") and album highlight "Humdinga Zoobah" which lets loose a St. Vitus robot funk squelch bass and slide guitar combination then reigns them in with the tightest beats on the disc. Or Sean Parker, "Too Many Crows In Koenji" (Paternoster Row), experimental jazz where the opener comes in four parts across which a trumpet and sax honk and screech, let rip semi-melodies and shudders, feed off one another and generally have a sprawling blast, nailed down only by the calming influence of an acoustic bass. For some misty-eyed reminiscence, try The Argos Fiasco demo, "Eat First Think Later". Once upon a time I'd have called this stuff tape manipulation but I guess that's just me showing my age. The source material is film, TV, radio and pop songs, all treated to a ruthless cropping and distorted by pedal tomfoolery interspersed with interference and transformer hum. Perhaps it's a comment on the avidity with which we consume media product without due consideration, perhaps just an appealing audio collage or perhaps just taking the piss. "Bill Wells vs. Future Pilot AKA" (Domino) is what it sounds like, Sushil Dade produces a set of crudely sampled loops and Bill Wells' atmospheric jazz Scot supergroup improvise 7 songs in two days over the top. Where the loops are prominent, more structure is imposed on the Wells Gang and things really kick off--"No Funerals This Morning" is a cranky beat, austere and rudimentally looped over which a trumpet sounds, giving a hero-loses-the-girl John Barry air. Wells crops up on Phantom Engineer's "Phantom engineer" (Paperhouse) CD as well. It's basically David Keenan of the Telstar Ponies with various improv mates and guests such as Japan's Acid Mothers Temple Soul Collective. The music is a combination of organic, spacious improvisation and noise; of studio manipulation, drone, tone and flange and melodious strings or trumpet; of free jazz expressionism and avant (disre)gard. Sonovac make an auspicious start with "It Happens Every Day" (Output) on 7". Cracked static and the noise a stylus makes when it runs off the vinyl and onto the label, a fork rattled in the cutlery drawer, Hammer horror violin strains and hand claps, these are a few of Sonovac's favourite things...if "Level 14" - the soundtrack to a short animation - is anything to go by, blending all of the above into an airy Autechre spin. On 12", the Black Helicopters present "Hammered Gods" (white label) which is like "1987" all over again except this time the sampling technology is rather less rudimentary and there's no hairy Scottish pranksters shouting about Princess Di's (as was) dress. I just wanted to mention a couple of demo tapes before I finish. First, Gulliver's "Terre Rouge" is a Gallic White Town, synth based, gentle, uncomplicated, hearts-on-sleeves pop songs, melody and feeling scoring high, singing less so. The entire tape just reeks of love; lost, found, desired, spurned, twisted, tainted, you name it. Wholly absorbing, it'll move you to tears without understanding a word. Second, Savoy Grand, a four-piece with

classical and jazz leanings who produce a breathtakingly intense sound that is essentially silence augmented by the odd brushed cymbal, minimal guitar riff or haunting vocal. Think Bark Psychosis, Mark Eitzel, La Bradford, Low and the Dirty Three.



Monsoon Basson

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 Fortuna Pop 4, Well Yard Close, Shephard, Loughborough, Leics. LE12 9TG; Full
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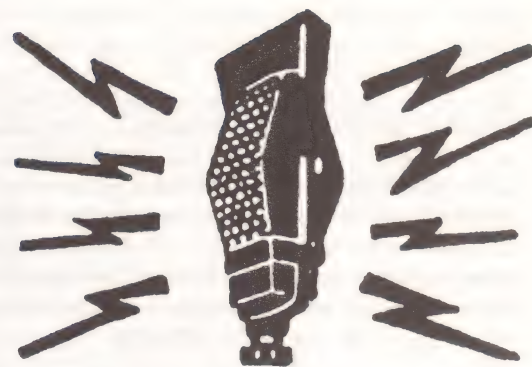
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Bad Reception



How a wave of corporate consolidations has turned Bay Area radio into a bland wasteland.

By Daniel Zoll

The news hit employees, fans, and supporters of Oakland's KDIA-AM like an electric shock: last December, after serving the city's African American community for more than half a century, the legendary R&B station was sold to Disney for some \$6 million. Good-bye B.B. King, hello The Lion King. Friends of KDIA gathered outside the station's Embarcadero West studios for a midnight vigil to protest the sale, but under federal deregulation of the radio industry community input is meaningless. Harrison Chastang, news anchor at San Francisco's KPOO-FM, explained the damage. "KDIA was once a place where people could get their records played and get their messages out," he recalled. "A lot of the issues and concerns of the Oakland community were aired on KDIA, especially on Sundays." KDIA's new owner switched the station's programming to the satellite-fed Radio Disney, which pitches a mix of tightly formatted Top 40 songs and Disney self-promotion to kids. Gone is KDIA's highly regarded local public affairs programming, replaced by health tips like this one, from Nov. 18: "Contrary to popular belief, chocolate or fried foods do not cause acne." That must be a relief to Radio Disney's sponsors, which have included Reese's peanut butter cups and McDonald's. Welcome to the world of radio consolidation. In the past two years a handful of mostly conservative, out-of-town media conglomerates have snapped up the majority of Bay Area radio stations -- and you can hear the results anytime you tune in. Here's a glimpse at the state of local radio:

- * Just two companies -- Texas-based Chancellor Media Corp. and New York-based CBS Radio -- own 11 of San Francisco's 20 top commercial radio stations (see chart, page 23).

- * Ten years ago the 30 or so commercial radio stations licensed in San Francisco and Oakland were owned by 23 different companies. Today the number of owners is down to 10.

- * The variety of music played on the radio has dropped dramatically, as computer-programmed stations overplay proven hits and minimize risk taking.

- * Radio news and public affairs programming have been virtually eliminated. Only two commercial stations, KCBS-AM and KGO-AM, produce any in-house news programming at all. Many stations contract out their news to outfits like

Shadow Traffic and Metro Networks, which do little if any original reporting.

- * With conglomerates scrambling to pay back Wall Street, commercials on some Bay Area stations have almost doubled in the past few years.

- * And despite the damage done to radio by consolidation, the Federal Communications Commission is considering relaxing ownership limits even further. "Consolidation is killing the business," said Quincy McCoy, senior editor at San Francisco-based industry magazine Gavin. "You're getting less music, less choice, and more research. Radio was safe enough as it was, so imagine it more homogenized. I think it's really hurting radio's creativity, spontaneity -- everything that makes it exciting."

The problems in the radio industry today can be traced to two waves of deregulation -- both pushed by the powerful broadcasting lobby. The first began under the Reagan administration and gutted the public-interest obligations broadcasters were required to uphold in exchange for the right to use the public airwaves. The second is the Telecommunications Act of 1996, which lifted restrictions on media ownership. Among other things, the act made it possible for companies to own an unlimited number of stations in the United States -- and up to eight in large markets like San Francisco. The media and telecom giants who backed the law claimed it would start a wave of competition and create millions of jobs. According to a report in Common Cause Magazine at the time, major media companies gave political candidates and lawmakers more than \$4 million in the years leading up to the law's passage -- making it, in the words of Sen. Larry Pressler (R-S.D.), "the most lobbied bill in history." Ralph Nader argued that it would result in "less diversity, more prepackaged programming, and fewer checks on political power." Many observers predicted the act would unleash an unprecedented torrent of mergers and acquisitions -- but even they might be surprised at the speed and scale of consolidation. Since 1996, four multibillion-dollar conglomerates have gained control of about a third of the country's radio stations. San Francisco's radio market has become dominated by five companies: Chancellor and CBS, which each own seven stations, Susquehanna Radio Corp. and Bonneville International Corp. with four each, and

Disney with three. In September 1996, shortly after the Telecom Act became law, Evergreen Media Corp. of Irving, Texas, bought KKSF-FM and KDFC-AM/FM for a total of \$115 million -- the highest price ever paid for Bay Area radio stations. Evergreen merged with Chancellor last year. "Consolidation puts too many stations in the hands of too few people, and the public doesn't benefit one bit," said Bill Mann, who has covered Bay Area radio and television for 15 years, for newspapers including the Oakland Tribune and the San Francisco Examiner. "It doesn't benefit anybody to have four or five big companies owning half the stations in this market." Thanks to Wall Street's eagerness to cash in on radio consolidation, stations are being sold in San Francisco for as much as 45 times cash flow, according to Chester Coleman, a Bay Area-based consultant to station owners. As a result, stations are under pressure to increase profits and service their debts. One way the group owners aim to cut costs is by recycling programming. According to the American Federation of Television and Radio Employees, Chancellor has announced its intention to reuse and recycle local radio station programming on its other stations around the country. "By doing so, Chancellor will replace locally generated radio programming with fare from its other owned and operated stations," AFTRA stated in a May 27 letter to the FCC. Chancellor failed to return repeated phone calls requesting comment. Another result has been to increase the thing listeners hate the most: commercials. A San Francisco program director who asked to remain anonymous provided us with commercial data from a recent report by Indianapolis-based Media Monitors. KCBS, for example, now plays about 22 commercial spots an hour; KGO runs about 20. According to our source, stations averaged 12 to 14 spots an hour a few years ago. "It's hurt the product," Coleman said. "The idea is, we've got to pay this debt service and we can do it by increasing the number of commercials." One reason the group owners can get away with increasing commercials is that, in many cases they also own the only competition within a particular format. CBS controls alternative rock outlets Live 105 and Alice 97.3; Susquehanna owns sports talk stations Ticket 1050 and KNBR-AM; Chancellor owns "urban adult contemporary" stations KMEL-FM and Wild 94.9; and Disney owns talk outlets KGO and KSFO-AM. "As recently as five years ago, every station in San Francisco competed against every other station," longtime Bay Area radio personality Peter B. Collins said. "Today you have groups competing against other groups, but in many cases that competition between individual stations is completely gone." Collins is a longtime critic of broadcasting deregulation -- a fact that was duly noted by at least one of his former employers. When KNBR execs told

him they were letting him go, Collins recalls, his manager pulled out a file containing all the letters Collins had written to the FCC protesting deregulation. Sucking sounds Bay Area commercial radio was not exactly a bastion of musical diversity before consolidation. But for listeners and artists, things have gone from bad to worse. Lynda Tice is a Los Angeles-based music promoter who represents some Bay Area bands, including Dawn Jackals. She says program directors often tell her they would love to add a song -- but the corporate boss has to approve it first. The radio conglomerates, she says, are more cautious than independent owners when it comes to music programming. "They go for the safe songs -- that's why you get less of a variety," Tice said. "It's a bad time for music. Let the music play -- get rid of the accountants and the attorneys deciding what's going to be a hit and what isn't." And radio stations are playing fewer and fewer songs, over and over again. Corporate program directors have found that tightening their playlists helps attract casual listeners, who are more likely to stop at a station playing a song they've already heard a dozen times. Narrower playlists "means having less of a window for newer artists. It's a simple math equation," said Dave Margulies, a former A&R executive with Sony subsidiary Work Records who now runs Berkeley-based independent label High Sierra. "I don't see many stations in our community reaching out to develop new artists. If you want anything that's exposing new talent, it's to the left of the dial." The narrowing of radio's scope could be changing the shape of the music industry. Record companies, Margulies says, are putting less energy into developing career artists and more into one-hit wonders. "People are looking more for novelty songs and instant overnight successes," he told us. And one of the first things to get lost under corporate consolidation is regional diversity -- including the unique character that made the Bay Area a musical mecca during the heydays of psychedelia and punk. "The stations are programmed from Philadelphia or somewhere," said Chuck Plotkin, a former Columbia executive who has produced records for Bruce Springsteen and Bob Dylan, among others. "How do you do that -- especially in the Bay Area? The Bay Area charts have never matched the national charts. Records that were breaking across the country, you couldn't get them on the radio in the Bay Area. Can you have your regular old programmer from Philadelphia program in the Bay Area? I don't know." No news, all the time When Mark Provost started working in the radio news industry in San Francisco about 30 years ago, he says, 15 or 20 stations had at least one news person; many had full departments. Now, only KGO and KCBS have their own news-gathering operations. Provost was news director at KNBR when the station's owners eliminated his department in

Gone is KDIA's highly regarded local public affairs programming, replaced by health tips like this one, from Nov. 18: "Contrary to popular belief, chocolate or fried foods do not cause acne."





Listeners may not know that the voices they're hearing also appear elsewhere on their dial. Reporters for these services frequently use different names to make the public think there are different staff at different stations.

December 1995. The owner, Pennsylvania-based conglomerate Susquehanna, dumped the station's news operation and adopted Disney's all-sports ESPN radio format. The one non-sports show spared the axe was Rush Limbaugh, who still shares his unique blend of bald-faced lies and unchallenged demagoguery from 9 to 12 every weekday. Provost now works as a news director at Seattle all-news station KXL-AM. Many of his colleagues in the industry weren't so lucky. "A lot of people are out of jobs," he said. "A lot of them had to go into P.R., which is the last place you want to go if you care about this business." After the layoffs, KNBR farmed out its news to a Texas-based outfit called Metro Networks. More and more owners are cutting costs by hiring Metro or its chief competitor, Shadow Broadcast Services. At least 18 San Francisco stations contract with Metro for traffic, weather, sports, and/or local news. Heavily indebted group owners like these networks because they don't cost a cent: Metro and Shadow sell a 10-second spot at the end of their broadcasts, then provide the content free of charge. Former NBC News president Lawrence Grossman wrote about the outsourcing trend in a story called "The Death of Radio Reporting" in the September/October *Columbia Journalism Review*. "These syndicated services employ few if any reporters and do not bother to subscribe to the A.P. or other wire services. Instead, they merely cannibalize local newspapers and cable news channels," Grossman wrote. Listeners may not know that the voices they're hearing also appear elsewhere on their dial. Reporters for these services frequently use different names to make the public think there are different staff at different stations. Joe McConnell, news bureau chief for Metro in San Francisco, for example, says he has used as many as three different names on different stations. He wouldn't tell us the pseudonyms he uses, citing contractual arrangements with those stations. McConnell objects to the assertion that Metro is replacing in-house news operations; most San Francisco stations dumped their news-gathering operations long ago, he says. McConnell said he has seen Metro's San Francisco bureau grow from a traffic service to a full-fledged news outlet in just a few years. The San Francisco operation includes a staff of 30 people and four aircraft. "We're putting news back on the radio," he said. "Stations have been dropping radio news since deregulation, and we provide a way for stations who may not have the resources or don't want to spend the money on news to have it." The AFTRA, the union that represents news talent, hates the trend toward outsourcing, which it sees as a direct result of consolidation. "Replacing original, distinct, and diverse local news and information in radio stations with 'outsourced' news and information is harmful to the local community," wrote AFTRA's Kim Roberts and Dominique Bravo in a May 27 letter to the FCC. Out of balance Cecil Hale, professor

of broadcast communications at San Francisco State University and a former vice-president of Capitol Records, blames radio's decline on deregulation. In 1987 the Reagan-appointed FCC eliminated the Fairness Doctrine, which required broadcast stations to give airtime to issues of public importance and to present opposing views. At the time, broadcasters promised the repeal would increase serious public-affairs programming. "Once upon a time, in order to have a station, you had to prove yourself worthy, you had to provide programming to serve the local community," Hale said. "When the rules changed, that went out the window. Nobody did the news anymore, nobody did public affairs anymore. Since that's gone, it means there are very few opportunities for disenfranchised communities to come forward and make their case." The increasing whiteness of station ownership doesn't help. An August 1998 report by the National Telecommunications and Information Administration found that deregulation and consolidation were eroding the gains minorities had made in media ownership. "The 1998 minority ownership numbers offer discouraging news for minority broadcasters," the report reads. "Minority ownership has not kept pace with the developments within the industry as a whole, and black ownership is losing ground." The report notes that many of the remaining minority-owned stations are being squeezed out by the big conglomerates. "Consolidation has killed the small entrepreneurial guy in radio," Gavin's Quincy McCoy said. "You can't come in anymore and buy one station, because banks aren't looking at one-guy, one-station anymore. Minorities and small-market guys can forget about it."

Disney/ABC owns three radio stations in the Bay Area -- less than half the holdings of CBS and Chancellor. But for industry observers, the company has come to symbolize the worst elements of deregulation and consolidation. The corporation, which also owns the ABC network and San Francisco's KGO-TV, lends its family-values image to KDIA's Radio Disney, promoting features like its "town hall meeting on racism" with Hillary Clinton. But across the bay, at the Disney-owned "Hot Talk" KSFO station, the format is all hate, all the time. KSFO's hot-talk format was in place before Disney acquired ABC in 1996. But the parent company has made little effort to bring any balance to the station. In just the past few weeks, KSFO star Michael Savage has insulted "the lesbians and feminists from Berkeley," described the incoming Sacramento administration as "Gov. Red Davis and his Marxist Totalitarian Gang," and somehow managed to spin the recent spate of pies tossed at local politicians as a conspiracy by gay rights groups. "Send 'em to Santa Rita for five years with a tube of K-Y jelly," he urged authorities. After the election, Savage treated listeners to this little gem of insight: "The Bay Area is hopeless, especially San Francisco,

and will not be turned around except perhaps by plague." One thing you can't accuse KSFO of is inconsistency. In just one day we heard host Geoff Metcalf refer to "goo-goo liberals," host Ken Hamblin talk about "liberal egg-sucking cockamamy pinko Democratic dogs," and Savage urge, "If you're a liberal suffering delusional realities, stay tuned." Now that there's no Fairness Doctrine, Disney can provide a soapbox for the KSFO goon squad without allowing time for other points of view. After buying up Bay Area stations, the company has given progressive and liberal commentators the boot. It dumped populist host Jim Hightower from KGO soon after it bought ABC Radio -- and after he trashed Disney on air for its labor practices. ABC also dropped Peter B. Collins's intelligent, left-leaning talk show soon after it acquired KSFO in 1994. "I was not qualified to continue because I've never been indicted and I'm not a right-wing name-calling crackpot," Collins told us. Last year KGO even threatened to cancel popular talk show host Bernie Ward, one of the last voices of moderation remaining on the Disney dial. Julie Hoover, New York-based spokesperson for ABC Radio, wouldn't comment on KSFO's all-hate format, saying that she is unfamiliar with the station's programming, but did add that it is "a fantasy" to think that parent company Disney has anything to do with the running of its radio division. Hoover defended the company's purchase of KDIA and its installation of a syndicated Radio Disney format. She said it provides a service for children, who are underserved by radio. "Certainly there is no other station on the air that has tried to program specifically for children under the age of

12," she said. While most intelligent listeners respond by tuning out, there have been occasional murmurs of protest. In May 1996, in response to calls from ethnic and gay groups who were fed up with being attacked and ridiculed on local radio, the San Francisco Human Rights Commission held a hearing on the issue. "The persistent inhumanization of immigrants, women, people of color, gays, lesbians, and others that is encouraged and even promoted on some talk shows in the Bay Area has a real impact on the quality of life in this city," the HRC wrote in its findings. "It creates, fear, hatred, resentment, perpetrates stereotypes and widens divisions." When CBS bought San Francisco's KITS-FM (Live 105), the company fired local morning-drive host Alex Bennett. The station later brought in Howard Stern's syndicated show, broadcast out of New York. "Love him or hate him, Alex was local and you could hear him talk about how it's raining in San Francisco," Chastang said. "That's what you lose when more and more stations are going with syndicated programming. You lose a local perspective." In an interview, Bennett says it's too soon to tell if consolidation is a positive development for the industry. So far, he says, it has been bad for talent and bad for the audience. "What these places really become are gas stations; they're not run with the personal touch that local owners brought to it," he told us. "The public is the loser in this great equation."

SP wants to thank the San Francisco Bay Guardian for granting permission to publish this article which originally appeared in their publication.

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KILLED BY COMPILOTATION!

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By David Hill



There has been a rash recently of comps with (usually borrowed) names like "Killed By Death" and "Bloodstains Over Iowa", as well as other, more imaginatively titled records of the same ilk. Predictably, there has also risen a handful of guides - some paper, some net, some still in the writing stages, some already on the newsstands - that have risen to cover said comps, with song titles, pressing info, etc. I now enter this continuum, planning to address a question that isn't always asked by those who compile such guides: Is the record any damn good?

The ongoing purpose of these articles is to actually listen to some of these comps, (as well as other reissues of Vintage Punk) and let you the reader know whether or not they worth actually worth plopping down bucks for and plopping them on your turntable instead of simply double-bagging them and leaving them to gather dust in your collection. Unlike other guides I'll also be delving into the wonderful and ominous world of CDs from time to time to see what can be found on those metallic platters. I'm not enough of a trainspotter to know or care about the particularities of the pressings of a certain comp, (e.g. how many made, how many of those are on what colored vinyl, which pressing was "original" and which was rebooted by a German Crustie to support his chips-n-junk habit, etc.) just whether it's listenable or not. I'll also stay away from those "cash-in" collections (i.e. "Punk University", "Shit Factory", etc.) that feature the same worthy-but-overworked '77 bands (how many times do you have to buy the same Damned song or Sex Pistols demo anyway). The whole purpose of these articles will be to point you in the direction of where the gems can be found among the dross, as well as hopefully saving you a few bucks in the process.

Before anyone accuses me of trainjumping, I might as well admit that I came up with the idea for these articles independently of - and before - MRR's recent comp guide came out. Still, sincere props to them for coming out with a worthy, if slightly incomplete, guide of which band released what song on which comp, how many of which pressing came out, etc. If you follow those kinds of details it's worth getting.

For this first segment, I'm gonna stray away from analyzing the same "Killed by Bloodstains" comps that everyone else dissects (though I'll probably be tackling them in later issues) and

examine a few records that aren't always as drooled over. I also decided at this point to list the bands on a comp but not all the songs, mainly to get this article at a reasonable length; just listing all 100+ songs on the "Varning! For Punk" comp alone would probably eat up a page or two. Any constructive suggestions or feedback are always appreciated. And now onto the reviews...

"Break the Rules #8" LP/CD: BtR is actually a continuation of the "Back to Front" series, both compiled by Peter P(arzinger), just on different labels. It took a few listens for this to sink in, but this is definitely one of the better volumes of either series. Featuring a host of obscure but first rate tracks, along with a little background bio on each band, as well as dates, home countries, songwriting and publishing credits, and of course the number made available to the general public, this makes for both an energetic and informative collection. Like the B2Fs, this is a "legit" comp. as far as I can tell. (Judging from the superb sound quality the source seems to be master tapes.) Bands: P.F. Commando, Snuky Tate, Xtraverts, Jack & the Rippers, Dayglo Abortions, Mass Media, T.V. War, Hitler SS, Xterminators, Haerverk, Accident of the East Lancs, Xpress, Just Urbain, Kriminella Gitarrer, Eppu Normaali, Miranda's, Kidz Next Door V2 Records for CD, Peter Parzinger, POB 541 1107, 12121 Berlin, Germany for LP format.

"Dangerhouse Collection" LP: Also known as "Me Want Breakfast" after the Gary Panter cartoon on the cover. This is probably one of the first boot comps, and definitely one of the best. This compiles some classic punk single sides and comp tracks put out by the legendary Dangerhouse label. Highlights of the roster include such folks as Alleycats, Dils, Rhino 39, X (including original versions of songs that were redone for the first 2 LPs), Bags, and of course, the Weirdos, but every tune on here is pretty much a stone cold punk-rock masterpiece. Some of these tunes also appeared on the later "official" Dangerhouse Collections Vol. 1 & 2, but there's also several more that are still not officially available anywhere else. This is definitely an item worth picking up. You may have to do some searching to find it though. Bands: Bags, Eyes, Deadbeats, Rhino 39, Dils, Alleycats, X, Weirdos, Randoms

While we're on the subject, the "official" Dangerhouse Collections Vol. 1 & 2, were put out by Frontier (then hooked up to BMG) back in the early 90s. Much hoopla came with the first release, while the second volume was plopped out onto the marketplace with very little fanfare. Since it's been 7 years since the last release, I'm not holding my breath for Vol. 3; a pity, since as I said before there's still so many classic tracks that have yet to see daylight (Bags "We Don't Need the English", Eyes "Disneyland", etc). Each volume does contain some classic tuneage from your fave early LA/SF punk units, and features some cuts not on the boot. However each volume is pretty short, hovering around the half-hour mark (considering Vol. 2 was CD-only, they could have crammed a lot more tracks in there!), the track selection is questionable at times (I could think of a dozen tracks that could have replaced Howard Werth's weak cut), and the sound is not always the best, mixed too high, etc. (a couple of tracks actually sounded better on the bootleg Dangerhouse comp) Still, there's some undeniably classic stuff on each volume, and they seem to appear in the clearance bins with enough regularity that you can probably find new copies of each for cheap if you look hard enough (though I'm not sure if they're still in print).

"Hardcore" Vols. 1, 2, & 3: 3 CDs (probably dating from the early 90s) packed with rare vintage 80's hardcore. They cram a lotta stuff into each disc, most of which was rare and good. It also helped that, unlike the KBDs, they do provide you with the entire 7" LP instead of just selected tracks. However, a big strike against the series is that most of these tracks came from rather noisy, scragged vinyl, complete with skips on some tracks. Not to mention that most of these tracks have since either been officially reissued, or can be found on boots with better condition source material. Nice idea at the time, but not worth the bucks nowadays. No info on any of the tracks (whether band history or even which record they came from) Bands: Vol 1: SSD "Kids.." LP, :This is Boston Not LA" comp. Vol. 2: Negative Approach, CIA, Cause for Alarm, Nihilistics, Deep Wound, White Trash, Urban Waste. Vol 3: "Process of Elimination" comp, Necros, Die Kruezen, Husker Du, Fix, Naked Raygun, Toxic Reasons, Slammies, Battered Youth, Delinquents, Zero Boys

"Eat Your Head" CD: Not a comp of older punk, but rather a reissue of a comp from the "old days". This used to be an ultra-rare (400 made) 2-LP of Australian punk/hc, originally issued by NMV in '84 and recently (and legitly) reissued in '97 by your friends at Au-Go-Go. Each band gets its original lyrics and info reprinted (albeit the former in microscopic type) with an '97 "where-are-they-now?" update on all the bands provided. (needless to say all but one are now defunct) There are some good cuts on here, mainly by Civil Dissident and End Result, but most of this falls somewhere between "okay...." and pretty dated. It's not a bad comp, but this probably means more to those who were there "back in the day" or less-than-picky fans of mid-80s Aussie hardcore, since most of this sounds dated in the cold light of '98. At least now you can spend only \$10 instead of \$100 to

see whether this was worth the original hype. Bands: Civil Dissident, Vicious Circle, Murder Murder Suicide, End Result, Scum, Royal Flush, I Spit on Your Gravy, Charred Remains (no relation to MITB), Bodies, Permanent Damage, Mad Flowers (still available from Au-Go-Go, GPO Box 542d, Melbourne Vic 3001, Australia)

"Network of Friends" CD: The byline for this reads, "An early to mid 80s hardcore compilation. Raw noise guaranteed!" That's what you get, in more ways than one. These are a bunch of trax originally released on 3 international comp tapes (remember those things?) titled "Hauptkampflinie", "Disorder", and "Who'll Survive" back in '84/'85 by Helge Schreiber. Trax were taken from demos and the occasional vinyl. Listening to the tracks and reading the liner notes (Helge thoughtfully provides little bios for each band) you can feel the intensity and excitement of the earlier hardcore years, back when comps like these were made more for communication, networking, and exposing little-known bands to the public; something to remember next time you buy a punk/ska comp CD and find the booklet filled with ads. The sound quality isn't always too good - we're talking about songs taken from 12-year old tapes, with some tape noise, record crackles, and overmodulation (some things about demos never change) - but it isn't bad enough to detract too much from an enjoyable listening experience. Punk/hardcore that still sounds vital after all these years, and a good history lesson for those who think that foreign punk begins and ends with Wizo or whatever Swedish straight-edge/NOFX wannabe band is being released by this week's hip label. Bands: Grufftosen, Upright Citizens, Bedrovlerz, Depression, Chronic Submission, Adrenalin OD, Execute, Dezerter, Plain Wrap, Pandemonium, Tarnfarbe, Mob 47, Wretched, Negazione, Detonators, Nikoteens, Vicious Circle, Gepopel, Down Syndrome, BGK, Half Life, Kafka Process, Bluttat, Heimatlos, Sons of Sadism, Crude SS, Siege, Crashbox, Svart Framtid, Solucion Mortal, Offenders, Sacrilege. Try either Atague Sonoro, Apartado 1789, 1017 Lisboa Codex, Portugal, or OX, POB 143445, 45264 Essen, Germany.

Well, that's all the time I have for now. In part 2, I'll try to include more vinyl, as well as tackle the "Back To Front" series, reveal which of those Punk Singles Collections are actually worth plopping down green for, and probably lay into some of the recent 7 inchers and even a Bloodstains and KBD or two. Send all vintage punk comps, legit or otherwise, to the Shredding Paper address for review. And if you can think of a better name for the column, please let me know. (there might be something in it for you) Later. - David



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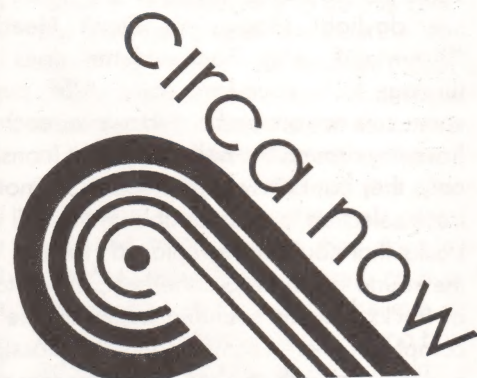
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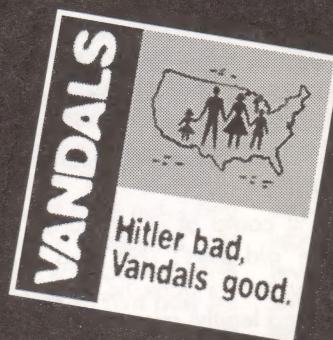
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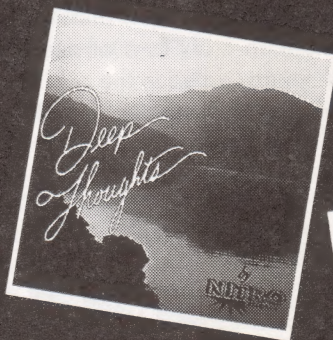
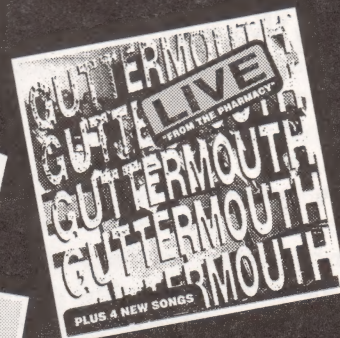


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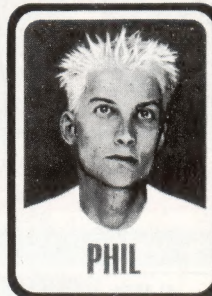
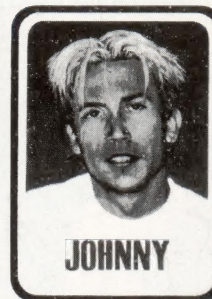
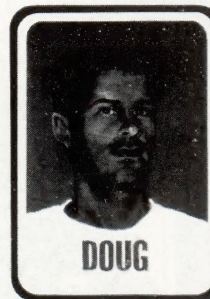


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PAGE 13

IN MUSIC NEWS

Microsoft Merger Forms World's Largest Record Company

■ BY ED KRISTMAN

SILICON VALLEY—In a move that made industry history, Microsoft boss Bill Gates announced last week the conclusion of a "super-merger" that has formed the largest record company ever.



GATES

MUSIC DISTRIBUTION (EMD) were combined under the Microsoft umbrella to form Weapoly Soft Inc. (WSI). The only major record company absent from the merger was Bertelsmann Music Group (BMG). "They didn't fit into my plan," claims Gates. "They obviously didn't know about the vaults full of Elvis material we haven't even begun to release yet."

Members of several top selling bands have formed a new act called Group. Group includes such luminaries as Billy Corgan, Michael Stipe, Shania Twain, and Garth Brooks.

And with no new albums except WSI in the 4th quarter, it's no surprise that it has shot to the top of the charts. "Hell, our only competition was an Elvis Christmas record for Christ's sake!" crowed Gates.

(Continued on page 88)

MindBank™ Hailed As Revolutionary New Format

■ BY ED KRISTMAN

SILICON VALLEY—Called the greatest leap forward in product delivery technology, Microsoft MindBank™ has quickly dominated all other formats, including CD, Mini-Disc and DVD. Compared to having your ear pierced is how the installation of the hardware is described. Content is beamed directly into the cerebral cortex via satellite. For a subscription fee, users may enjoy music, movies and even virtual reality programming. "It's like actually being

(Continued on page 86)

Internet Retailers Losing Ground

■ BY SIMONE ELSE

LOS ANGELES—With the introduction of the exclusive MindBank™ format, and record stores globally converting to MindBank™ outlets, traditional methods of selling are quickly becoming obsolete. It now looks like the last bastion of independence, the internet, is likely to soon become a thing of the past. With both Amazon.com and cdonw.com struggling to maintain a tiny market share, it doesn't appear too promising. "Why should you buy

(Continued on page 90)

New Kenny G Disc First To Carry Warning Label - May Induce Drowsiness

PAGE 5



Elton John To Release Second Diana Tribute

■ BY NUWAHN OFWURTH

LONDON—WSI recording artist Elton John announced plans to release a second Prince Diana tribute single titled "Lucy In The Sky With Diamonds." John was quoted as saying "Giving away the profits on the first one was the stupidest thing I've ever done. I think I let grief get the better of me. I wish I had listened to Bernie."

JOHN

When asked if he considered this to be in bad taste, John's response was short and to the point, "What was short and to the point, "What

(Continued on page 90)

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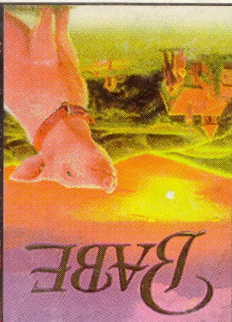
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Hanson's "Mmmhoo" Hot Again After Groups' Induction Into Rock & Roll Hall Of Fame

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